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64 PAGE SMEG-TACULAR ISSUE !!

RED DWARF SMEGAZINE

HATTIE HAYRIDGE

Is there Life after Dwarf?

The Last Barcode?
— all revealed inside!!

EXCLUSIVE

TONGUE TIED VIDEO OFFER INSIDE

CRAIG CHARLES

Snogging, Series 6 and a whole new way of life...

SMEGATORIAL

Okey, brece yourself for e shock. The bumper-sized smeg-filled spectaculer you hold in your hands is - sobl - the finel issue of the Red Dwerf Smegazine. Thet's right, the last, the ultimate, the concluding issue. Too horrible to contemplate I know, but sadly only too true.

All I can say Is, don't despair. After all, to parephrese a certain Deve Lister - death's not the handicap it used to be, e lot of megezines have gone on to do very well for themsalves efter they've been cancelled. So this is the end of the Smegezine's second volume - but who's to say there won't be e third? One thing's for sure, the Red Dwerf TV show will be beck on our screens before too long... and elreedy e group of fens are setting up en S.O.S. (Seve Our Smegl) campaign. You'll find en address to write to at the very end of this issue if you want to be informed of their progress.

In the meentime, why not savour this lest - and quite possibly greetest - edition of the Red Dwerf Smegazine, packed es it Is with interviews, behind-the-scenes exclusives end the best in comic strip meyhem. We've got Creig Cherles, Hettie Hayridge, the Polymorph, Spere Head 3 end Mr Flibble in this truly bumper issue, as well as e unique opportunity for you to buy a very speciel video (see below).

So, 'til next time (if there *is* a next time), take heert from those stirring words: "To be continued..."

Mike Butcher

TOGETHER AGAIN... FOR THE FIRST TIME!

JANE KILLICK

The entire crew of the Red Dwarf got together recently at the Fridge nightclub in Brixton for the launch of Danny John-Jules's *Tongue Tied* video. As you probably know by now, that video is not available in the shops, but you can buy it EXCLUSIVELY through this month's Smegazine - look for the offer on page 33!

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Sorry to:
Red Dwarf VI Producer Justin Judd (because we didn't manage to interview him in the Smeg - we'll get you into Volume 3, No.1 if there is one, Justin!)

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The Official Red Dwarf Fan Club can be contacted at the following address:

**40 Pitford Road
Woodley
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RG5 4QF**

If you want details on the club, send them an SAE and they will get back to you as soon as they can.

HEADY METAL

THAT PROVES IT JUST AS I'VE ALWAYS SAID, YOU RE COMPLETELY *DOOLALLY* MOST MAD PEOPLE HEAR VOICES BUT *YOU*-YOU SEND SUBSPACE RADIO MESSAGES TO YOURSELF!"

"SHUT UP, RIMMER, DON'T GIVE HIM A HARD TIME. HE'S HAVING A JOB COPING AS IT IS. WE'RE COMING IN TO LAND..."

OK THUMBNAIL-HEAD, YOU'RE SURE THIS IS WHERE THE SIGNAL CAME FROM?

THESE ARE THE CORRECT COORDINATES, SIR

AND YOU'RE SURE IT'S A MESSAGE FOR YOU?

OF COURSE, SIR I'D RECOGNISE THE HEXIDECIMAL TO BINARY TRANSLATION OF MY PERSONALITY CHIP SERIAL NUMBER ANYWHERE WOULDN'T YOU?

WHAT'RE THESE GREY PUDDLES?

THEY LOOK LIKE *FLOB*, SIR

FLOB?

FLOORING, LIGHTING OR BUILDING AN *INTELLIGENT METAL* DEVELOPED IN THE EARLY 23RD CENTURY" FOR AN INSTANT BUILDING, JUST ADD CPU!"

NO SIGN OF ANY LIFE THOUGH. WHERE'S THE SIGNAL COMING FROM?

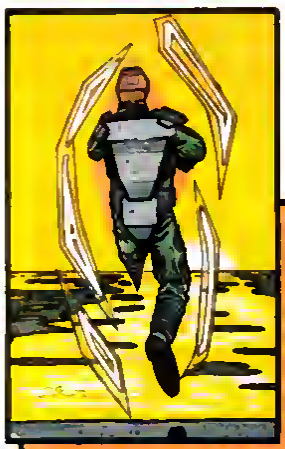
JUST OVER THAT RIDGE SIR

HEY GUYS, GET A LOAD OF *THIS*! NOW YOU SEE ME...

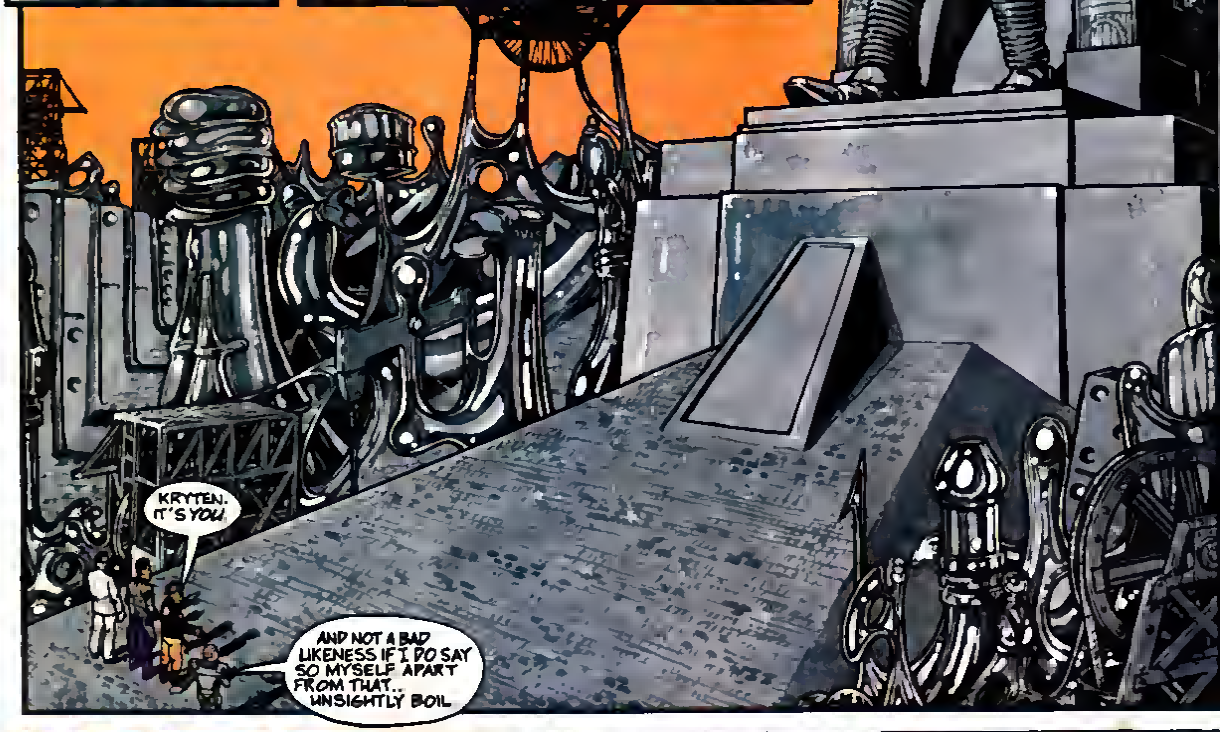
NOW YOU DON'T!

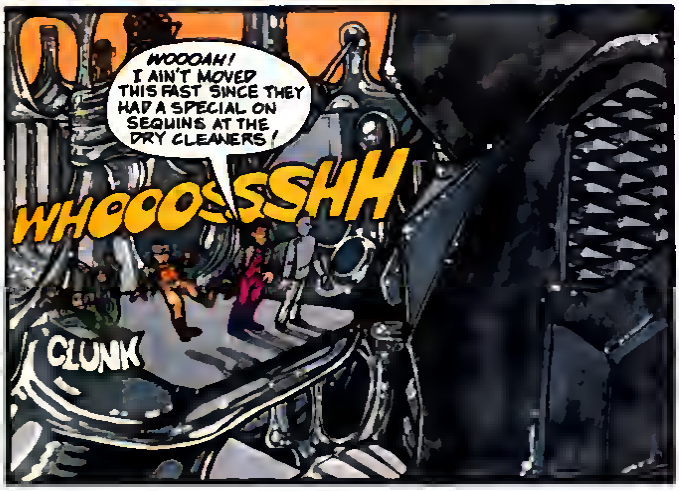
SCRIPT Steve NOBLE ART & LETTERS: Jon BEESTON

(This story takes place before Red Dwarf VI - Smeg Ed)

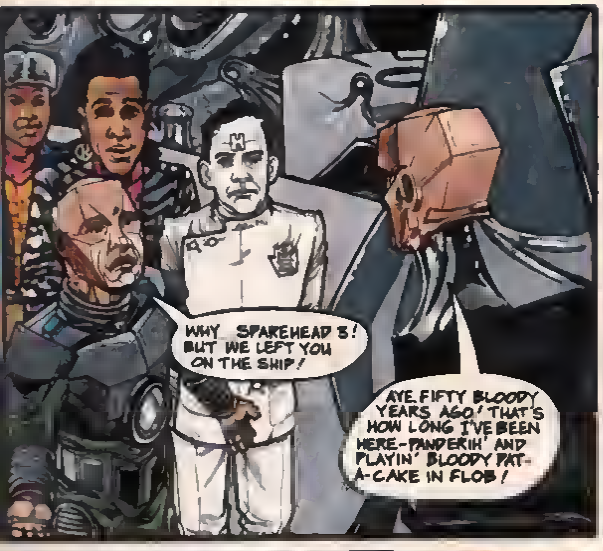


I DON'T BELIEVE THIS...

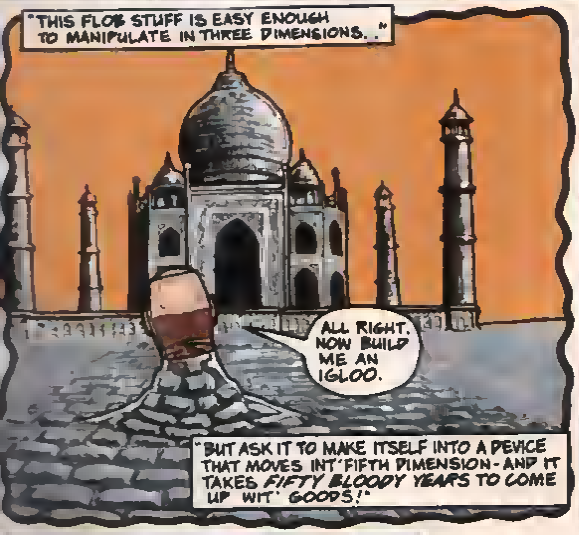

KRYTEN. IT'S YOU.
AND NOT A BAD LIKENESS IF I DO SAY SO MYSELF APART FROM THAT.. UNSIGHTLY BOIL


WOOOAH! I AIN'T MOVED THIS FAST SINCE THEY HAD A SPECIAL ON SEQUINS AT THE DRY CLEANERS!
WHOOOSSHH
CLUNK

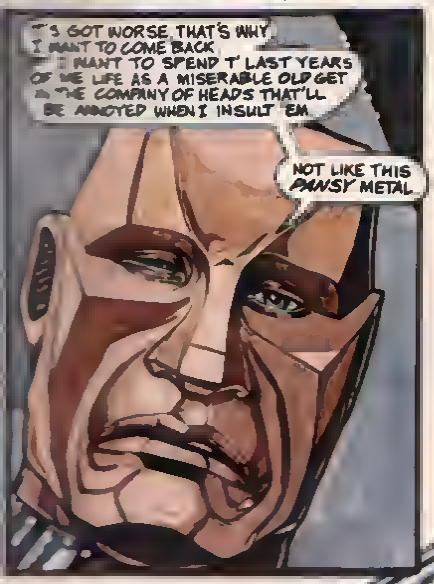
YOU CHEEKY SOUTHERN GET! WHO'RE YOU CALLING UNSIGHTLY?

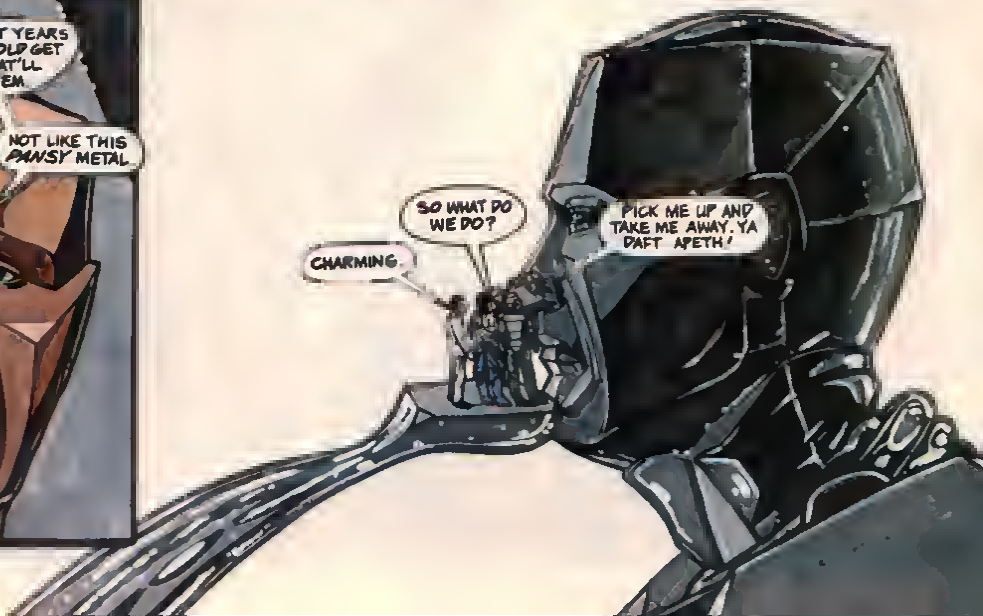

WHY SPAREHEAD 3! BUT WE LEFT YOU ON THE SHIP!
AYE. FIFTY BLOODY YEARS AGO! THAT'S HOW LONG I'VE BEEN HERE-PANDERIN' AND PLAYIN' BLOODY PAT-A-CAKE IN FLOB!

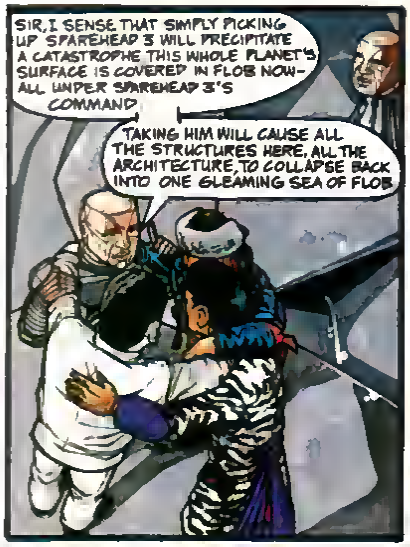
FIFTY YEARS? YOU MEAN WE STEPPED FORWARD IN TIME WHEN WE CAME THROUGH THAT HOLE?
HOLE? HOLE? IT'S NOT A BLOODY HOLE, IT'S A TIMEZIP!


"THIS FLOB STUFF IS EASY ENOUGH TO MANIPULATE IN THREE DIMENSIONS..."
ALL RIGHT. NOW BUILD ME AN IGLOO.
"BUT ASK IT TO MAKE ITSELF INTO A DEVICE THAT MOVES INT' FIFTH DIMENSION - AND IT TAKES FIFTY BLOODY YEARS TO COME UP WIT' GOODS!"

SO YOU'VE SPENT FIFTY YEARS...JUST GIVING IT THINGS TO DO?
WHAT ABOUT YOUR DROID ROT SPAREHEAD 3? YOU WERE VIRTUALLY INCAPACITATED WHEN WE LEFT YOU.


'S GOT WORSE. THAT'S WHY I WANT TO COME BACK. I WANT TO SPEND T' LAST YEARS OF ME LIFE AS A MISERABLE OLD GET IN THE COMPANY OF HEADS THAT'LL BE ANNOYED WHEN I INSULT 'EM.
NOT LIKE THIS PANSY METAL


SO WHAT DO WE DO?
CHARMING.
PICK ME UP AND TAKE ME AWAY, YA DAFT APETH!


SIR, I SENSE THAT SIMPLY PICKING UP SPAREHEAD 3 WILL PRECIPITATE A CATASTROPHE THIS WHOLE PLANET'S SURFACE IS COVERED IN FLOB NOW– ALL UNDER SPAREHEAD 3'S COMMAND
TAKING HIM WILL CAUSE ALL THE STRUCTURES HERE, ALL THE ARCHITECTURE, TO COLLAPSE BACK INTO ONE GLEAMING SEA OF FLOB

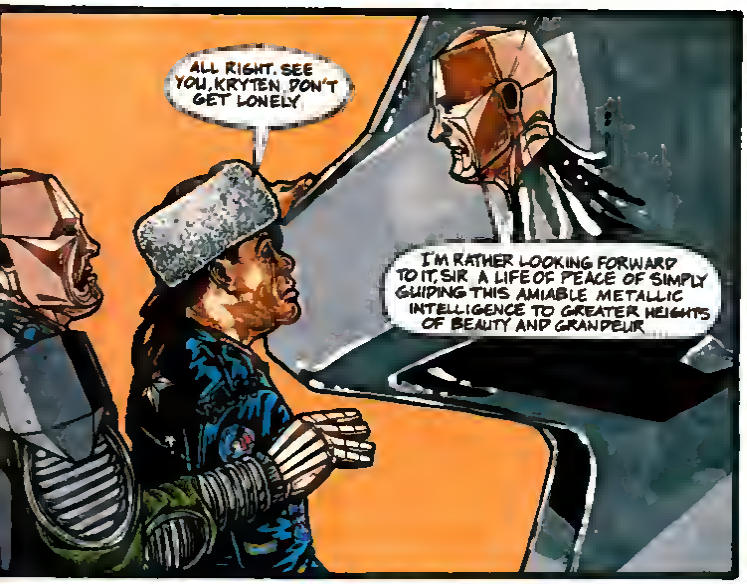
SO HAVE YOU GOT A BETTER IDEA?
CERTAINLY... FIRST OF ALL, SPAREHEAD 3 AND I MUST NOT TOUCH, DUE TO THE EFFECTS OF TIME DISTORTION ONE OF US WOULD SIMPLY CEASE TO EXIST

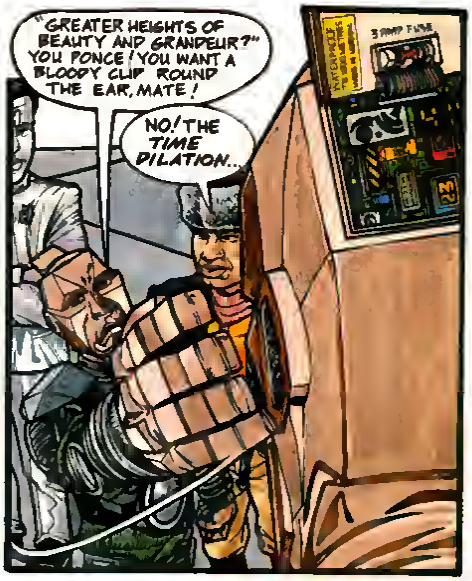
"HOWEVER, IF YOU SWAPPED MY PERSONALITY CHIP WITH HIS, YOU COULD TAKE MY HEAD BACK – BUT WITH HIS PERSONALITY..."
THIS'D BETTER BE TEMPORARY
OF COURSE, SIR I HAVE...

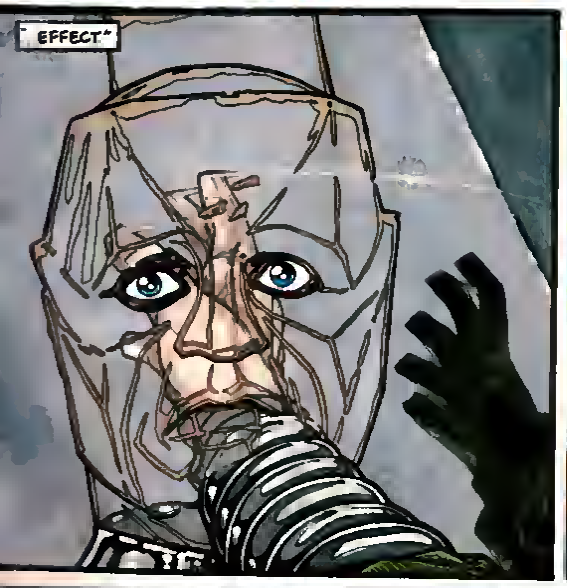
BEEP-BOP-A-LULA! YOWZAH! A-RINGO-TIDDLY-PE!

TWO MORE HEADS ON'T RED DWARF, Y'SOFT GET.
ANG ON, I'M NOT FINISHED

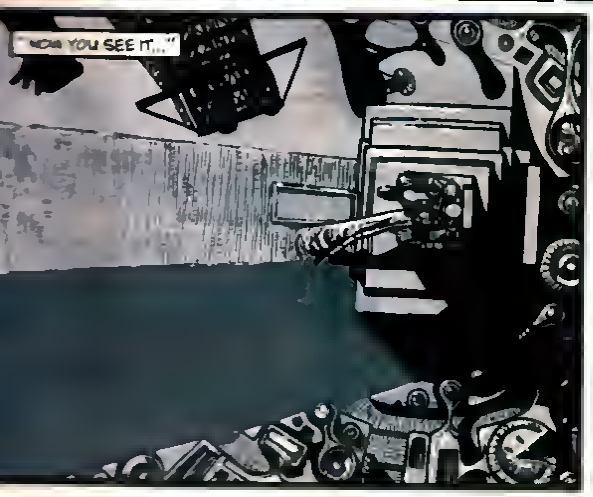
EE... THAT'S BETTER! IT'S LIKE TAKIN' OFF A TIGHT PAIR O' CLOGS...
CAN WE GET BACK NOW? BEFORE ANDY CAPP HERE DECIDES HE'S HUNGRY FOR BLACK PUDDING FRIED IN AXLE-GREASE


ALL RIGHT. SEE YOU, KRYTEN. DON'T GET LONELY.
I'M RATHER LOOKING FORWARD TO IT, SIR. A LIFE OF PEACE OF SIMPLY GUIDING THIS AMIABLE METALLIC INTELLIGENCE TO GREATER HEIGHTS OF BEAUTY AND GRANDEUR.


"GREATER HEIGHTS OF BEAUTY AND GRANDEUR?" YOU PONCE! YOU WANT A BLOODY CLIP ROUND THE EAR, MATE!
NO! THE TIME DILATION..


"EFFECT"

OH, SMEG THE FLOB.. IT'S OUT OF CONTROL!
LIKE I SAID..


"NOW YOU SEE IT..."

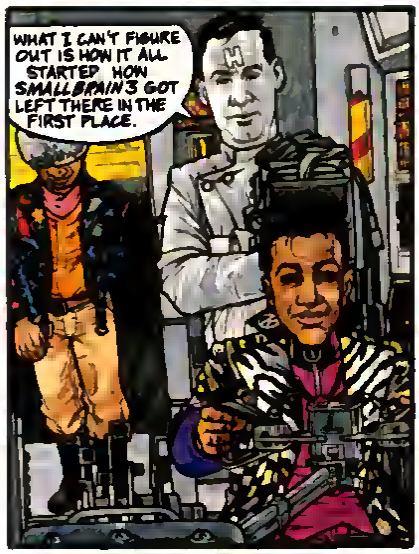
"NOW YOU DON'T!"
GLOOP!

SMEGGIN' HELL!
WHICH WAY'S THE TIMEZIP?
OVER THERE- WE'RE HEADING STRAIGHT FOR IT.

KLONG!
BRUTAL!
E, BA' THE 'ECK WHAT THE FLIP D' YER THINK I AM YE SHANDY-DRINKIN' LARD BUCKET? A BLOODY BIONIC SURFBOARD? AYT AYT

THE FLOB'S STILL FLOWING START THE ENGINES BEFORE WE'RE ENGULFED!

DANGER HATCH CLOSING
KLANK!
MIND YOUR HEAD, KRYTEN.


WHAT I CAN'T FIGURE OUT IS HOW IT ALL STARTED. HOW SMALLBRAIN'S GOT LEFT THERE IN THE FIRST PLACE.

ERM... I THINK I KNOW.
ZZZT
POP
FZZLE

YOU BASTARDS! YA USELESS SOUTHERN PANSIES! YOU GREAT WAZZOCKS!
OOOWEEE...
THE END!

CRAIG CHARLES

Part 1: The Cyberpunk speaks out...

It's been a long time since the Starbug set graced the studios of BBC North - but there it was again, for two days in October, as Craig Charles himself made a brief return to Manchester.

"I'm doing a corporate video for Nintendo," he explains. "When the kids get their Nintendo console for Christmas there'll be a video with it which tells them all the news and views and stuff about the games, and I'm hosting that." The video certainly seems to have a Red Dwarf type flavour. "Well, you put me into a spaceship and everyone's going to assume Red Dwarf, but we're not using the [Starbug] set for that, we're using the set for an advert. There's a big Nintendo launch party, for a new range, and I'm one of the people watching the party, from the Red Dwarf set.

"I find it really strange, doing a corporate video in the BBC, but we got Mel [Bibby] in to do the set, and John Pomphrey did the lighting, and it was good fun, it was like a reunion, like coming home again. It's good for me because the money's really good on it, and I don't get over-exposed, which I have been. I thought I was doing too much telly so I took three months off to write a book [The Craig Charles Almanac of Total Knowledge]. There's a backlog of work that's been going out while I've been doing nothing, but there's nothing really in the pipeline for next year unless a chat show idea of mine comes off."

Part of Craig's 'backlog' was Red Dwarf VI, recorded at the beginning of 1993 but not broadcast until the Autumn. How does Craig feel about the series? "We were all happy with the show," he says. "There's some great stories, the Legion one, the first ten minutes is cracking, the way the comedy moves, it's so quick-fire. But it was difficult - it's not supposed to be easy! I mean, a lot of egos in a room, and the contractual negotiations, bluff and counter-bluff, the thrust and parry of financial conversations . it's like the Rolling Stones getting together, like comedy's the new rock-and-roll, and we're one of the top bands, as it were, and it's funny getting together."

What about the changes in format? "A good thing about losing Red Dwarf was that it gave us a mission, we're not just aimlessly wandering around space Everyone's got a role now, the Cat pilots the ship and I'm the navigator... and there's a lot more adventure comedy now, it's taken it away from the 'kitchen sink' comedy of the first few series into more of an Indiana Jones kind of thing. We've become action heroes in a way. It's great, it's a Boy's Own story, kissing girls and firing guns and riding horses. A right laugh!" And the absence of Holly? "That made things easier in a way. You see, when Kryten came in, he became 'Holly on legs' in a way. All the exposition would come from Kryten, he'd be used to set up all the stories and plots, which was what Norman [Lovett] used to do. So Hattie was struggling for a role anyway, and Holly wasn't as missed as say Kryten would have been." Would Craig like to see a return to Red Dwarf in Series

THE KING OF COMEDY: *Craig Charles's book* ***The Craig Charles Almanac of Total Knowledge*** *is in the shops now! But if you have any trouble finding it, you can send off to the publishers for it. Write to Boxtree Ltd, 2nd Floor, Broadwall House, 21 Broadwall, London SE1 9PL. It costs £6.99 + £1.50 p&p (cheques or postal orders made payable to Boxtree please) and you should allow 28 days for delivery.*

"I was completely bullet-proof, and hence very, very dangerous."

JANE KILLICK

?? "Well, we're already on the urine re-cyc, so unless we want to be drinking piss for the rest of our lives, it would be quite good to get back on the Dwarf. I don't know why we don't stay on one of those planets we land on!" Perhaps because they haven't found the Planet of the Nymphomaniacs yet? "Yeah, but we have to get back into space, because we're space warriors, we're heroes... we're constantly caring about our public!"

There were a few changes behind the scenes this year, too. "Working with Andy DeEmmony [the director] was quite good," says Craig. "We started calling him a South African, because he's got the name DeEmmony and he's Dutch, so we started saying he was a secret Apartheid supporter. And Chris Barrie does a brilliant impression of Justin Judd, who produced it. We had a good laugh taking the piss out of everyone we were working with!"

"Danny came into his own a lot this year. The Duane Dibbley character I think was immensely funny. And he turned into Gloria Swanson when we did Gunmen of the Apocalypse, he was right into his element riding on the horses. Robert came up with the best story about that. He said Chris was inexperienced and very, very nervous; Danny was excellent on a horse and very, very cocky; Robert had ridden horses before but was very cautious and I'd never been on a horse but I was completely bullet-proof, and hence very, very dangerous. Not a hint of fear, just go for it! I loved that episode; it was like being a real actor, out on set, playing cowboys, kissing girls, firing guns, yeeeee-haa! And there were some late-night shots of me getting laid." But that got to be a bit of a habit in Series 6... "Oh God, they made me pay for that snogging though, didn't they? Here I am one minute, snogging a babe - Samantha Robson [in Psirens] - and the next minute I'm snogging a fluid-dripping... yuck! They made me pay for that one!" Was the experience of kissing a 'dung-beetle' as horrible as it looked? "Yeah, I mean it was dripping spermicidal fluid into my mouth! But I thought the scene with me and Samantha worked quite well, I thought it was quite sexy and quite realistic, she was really good. I wish I'd done it now, now that I'm not so heavy, now that I look a little more 'romantic leady' - because that side shot, it's like 'Lift your chin up - no, all of them!'"

Red Dwarf VI certainly had its share of guest actors. "Jenny Agutter is so sexy! And it was quite nice to have Kochanski popping back up again." Is it time that Lister 'got' his dream girl? "It'd be good for the story. I mean, Lister's got drives, he went three million years before he even got kissed!"

What about Deb Lister in Parallel Universe? "Oh, true... but that was himself, that doesn't count!"

Psirens also featured guitar player Phil Manzanera, although not so you'd notice. "He played my arms for the guitar track," reveals Craig. "I thought it was done really well, so if you didn't know, you wouldn't notice." Craig's playing isn't so hot then? "It's not as bad as I pretended, I can hit a few chords - but it's not good. My bad playing was almost good though, they made me do it again at one stage because it was almost a bit thrashy. But no, I'm not very good at guitar - just don't tell Lister that!

"That whole story was set up really nicely. I don't know about the final shot where the diced Kryten falls on top of the monster, he looked like a box wrapped up in silver paper to me. But it was good fun, and sometimes the flaws in Red Dwarf add to its charm, I think - it's not Star Wars or Star Trek. There were some good effects in it though. The one where Rimmer came back [again, in Psirens], that was great. But there was a really nasty explosion - it's in the titles - where I got hurt, but Danny got hurt very badly. All the cork from the woofer gave him loads of weals on his face. I fell off my chair with the impact, but he took the full force on his face."

"Comedy's the new rock-and-roll, and we're one of the top bands!"

Craig claims to have changed his lifestyle since Red Dwarf VI. "I was really working hard through the last series. I was doing the Kiss breakfast show in the morning and then off to Red Dwarf; I was eating too much, drinking too much and playing too hard, and I suppose it came to a point when I thought 'I can't keep doing this, slow down!' and I just had to get things into perspective. I'm very lucky and I'm

very grateful. To a certain extent I've been touched by angels, because I've had a fairy tale life in a way. I've had a lot of problems, emotional problems, personal problems, but my volume of work speaks for itself - and through my unreliable days when I could have blown it, there was this higher power giving me chance after chance after chance. And now I'm here, I'm settled, I'm reliable, I care about what I do, and it's taken a lot of luck to weather those storms in my life. So I feel touched really. Any actor now would give his right arm to play Lister in Red Dwarf."

Craig's been hard at work in other media, too, his new album, which he writes and performs, is due out in March. "I've been writing lyrics for a while for other people. I wrote a lot of the lyrics on Suzanne Rhatigan's album, To Hell With Love, which is out over here on RCA. And I had to fulfil my publishing commitment; when you get a music publishing contract, you have to write so many songs a year and have them released, so I thought I might as well write an album for myself and see if anyone likes it. It's an Acid Jazz kind of thing, a poetry-cum-comment album with music. It's not rap, it's like talking over the grooves, you know. We've got people like Jason Rubello playing keyboards on there, Robbie Gorden playing bass, Richie Drummond doing drums, and James Taylor from the James Taylor Quartet is playing a bit of piano on it. It's working really well at the moment, I'm happy with that." A single had been planned for October, but Craig put it back, so as not to clash with Danny John-Jule's Tongue Tied record and his own book, The Craig Charles Almanac of Total Knowledge.

The Almanac (still available from all good bookshops) was a co-effort between Craig and Russell Bell, his writing partner on, amongst other things, Kiss FM and Cyberzone. "We'd invented this character called Professer Brain for the radio show and we thought it was a shame to waste the character when we stopped doing the show," expalins Craig. "I've wanted to write a book for ages, so we went to Boxtree and said we'd got this idea for an almanac of total knowledge, how to bullshit your way through life, and we think it's more value for money than Bamber Gasgoigne's Encyclopedia. They said 'yeah, we love the idea' and just gave us the money then. So we went away and wrote it; I took June, July, and August off, and we wrote the book in three months. We went to a clinic so no-one could get hold of us, and we had such barren surroundings... well, when I say 'barren', it was like a four star hotel actually! But it's a clinic, you know, where we didn't drink or smoke and we kind of got fit and worked out in the gym and shit like that, and we did an eight hour day on the book and wrote it in three months."

Craig is obviously enthusiastic about the Almanac - enough to want to repeat the experience? "I think there's a tremendous potential for an Almanac of Total Knowledge 2, because even now we're thinking 'Oh, we didn't do that, we didn't do that'. We'll see how this one's received, but we had a laugh doing it, and we'd love to do it again. I'd like to do an almanac for every year."

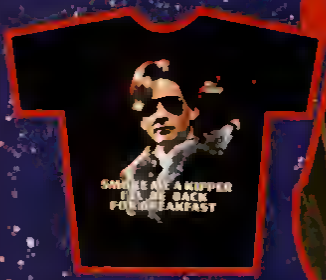
Steve Lyons and Chris Howarth

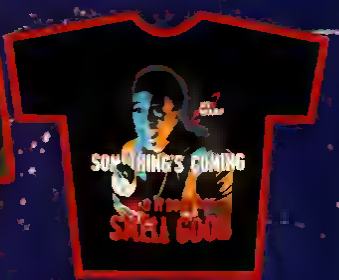
MIKE VAUGHAN

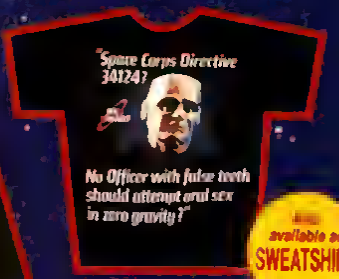
"I'm not very good at playing the guitar - just don't tell Lister!"

In part two of this interview, we learn Craig's views on Red Dwarf 1, the American Pilot, the future of the series and the Egyptian law-enforcement system. It begins on page 41.

RED DWARF







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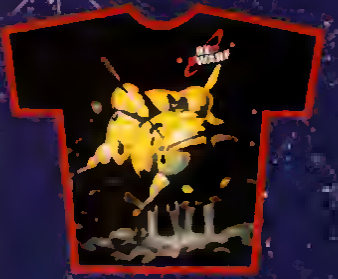

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2332	Kryten Binary Black T/Shirt				£10.00	
2552	Twat It Black T/Shirt				£10.00	
2553	Rimmer Black T/Shirt				£10.00	
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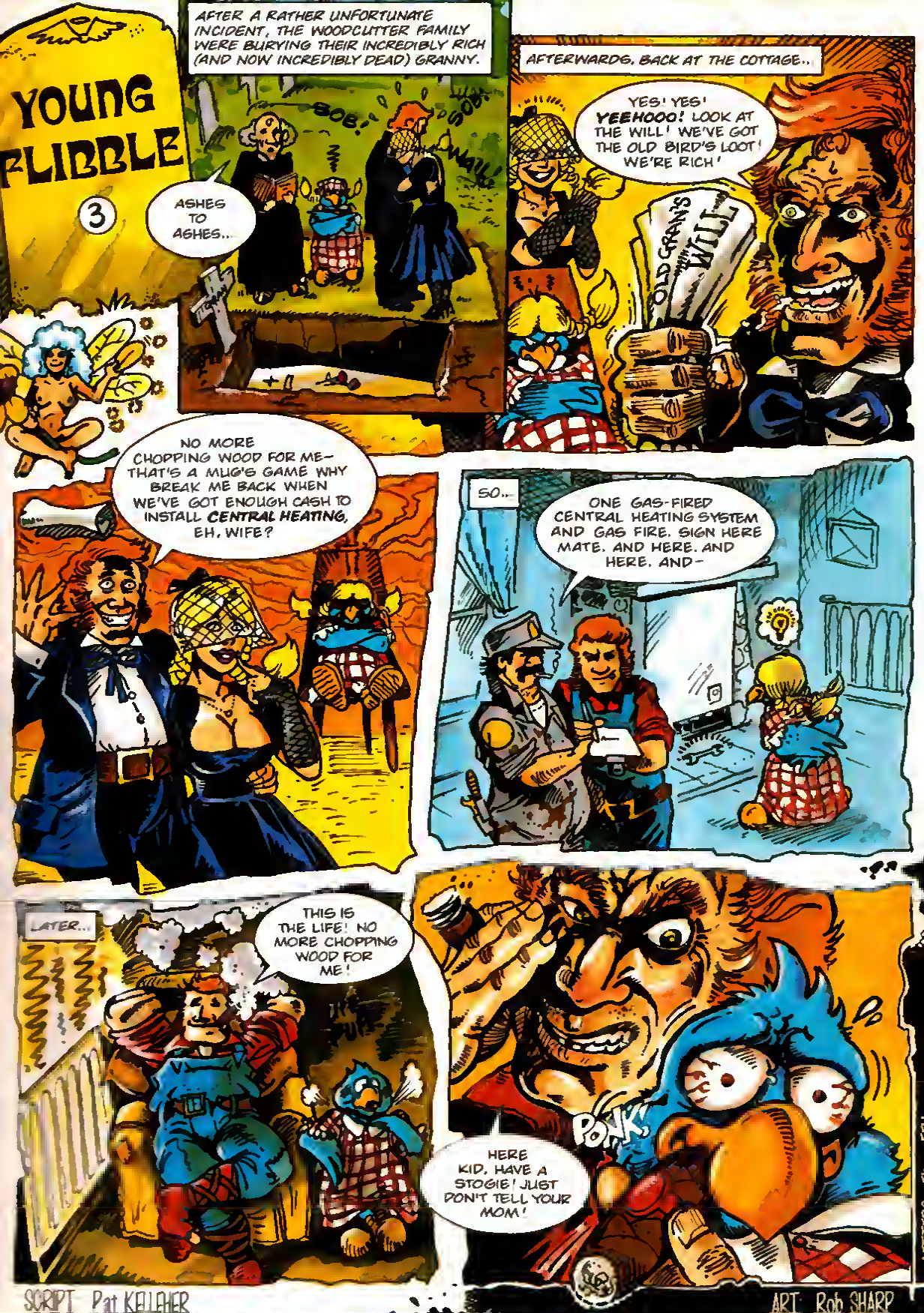

YOUNG FLIBBLE
3
AFTER A RATHER UNFORTUNATE INCIDENT, THE WOODCUTTER FAMILY WERE BURYING THEIR INCREDIBLY RICH (AND NOW INCREDIBLY DEAD) GRANNY.
ASHES TO ASHES...
SOB!
SOB!
SNIFF!
AFTERWARDS, BACK AT THE COTTAGE...
YES! YES! YEEHOOO! LOOK AT THE WILL! WE'VE GOT THE OLD BIRD'S LOOT! WE'RE RICH!
OLD GRAN'S WILL
NO MORE CHOPPING WOOD FOR ME– THAT'S A MUG'S GAME WHY BREAK ME BACK WHEN WE'VE GOT ENOUGH CASH TO INSTALL CENTRAL HEATING, EH, WIFE?
SO...
ONE GAS-FIRED CENTRAL HEATING SYSTEM AND GAS FIRE. SIGN HERE MATE. AND HERE. AND HERE. AND–
LATER...
THIS IS THE LIFE! NO MORE CHOPPING WOOD FOR ME!
PONK!
HERE KID, HAVE A STOGIE! JUST DON'T TELL YOUR MOM!
LETTERS: Elitia FELL
SCRIPT: Pat KELLAHER
ART: Rob SHARP

CONTINUED ON PAGE 35...

NEWS FROM THE DWARF

with Jane Killick

RED DWARF IN 1994

The crew of Starbug may have been left apparently dead at the end of Red Dwarf VI, but the series is by no means finished. The BBC have asked for a Christmas special and a seventh series. However, it looks like the Christmas special will be the only new Red Dwarf on our screens this year. Series 7 is unlikely to come out until 1995 because the Grant Naylor boys are incredibly busy at the moment. If that seems a long time to wait, then console yourself with the fact that it could be about the same gap between the fifth and sixth series with the bonus of a Christmas episode in the middle. There will also, of course, be repeats of Red Dwarf in 1994 and, rumour has it, there may be quite a few.

TOP OF THE CHARTS

Red Dwarf has once again surpassed everything else on BBC2 by having more viewers than any other programme. The viewing figures just keep going up and up. The first episode *Parens* managed a quite respectable 5.53 million, *Legion* clocked up an even more impressive 5.98 million and *Gunmen of the Apocalypse* smashed the 6 million mark with 6.28 million viewers. (Source: BARB)

RED DWARF V TAPED

The release of Red Dwarf V on video is expected in February/March this year. As with previous releases, there will be two tapes of three episodes each, the first due to come out in February, with the second following in March. However, BBC Video are stressing that the dates are not cast in stone and are subject to change.

A RECORD FOR DANNY JOHN-JULES

What, another one? Well, you don't think a guy would have a hit without bringing out a follow-up, do you? Of course not, and that's what Danny plans to do, although exactly what sort of record it's going too be is still up for debate. After his success with *Tongue Tied* as the Cat, he could be singing the next record as another character. Two ideas put forward are a Duane Dibbley single or a Tabby Banks single (in 'raggy'-type style). But recently Danny's been talking about leaving the unusual teeth at home and making a record as himself. You may be interested to know that the Cat nearly made *Top of the Pops*. Danny was asked to be in the show twice, but couldn't make it because he was in a play in London. Sadly, we had to make do with a clip of the *Tongue Tied* video (now available to buy through mail order - see the advert elsewhere in this issue).

POETRY ON RECORD

The new year should see a recorded version of Craig 'Lister' Charles's poetry come out for the first time. He's been working with record company *Acid Jazz* to put together a mixture of poetry and music in a new and exciting way. Some of the jazz musicians who have been working with Craig are Gill Scott Heron and Robbie Gordon. The current plan is to have the album in the shops around March/April time.

MAID MARIAN IS BACK

Danny John-Jules as Barrington comes bouncing back in a brand new series of *Maid Marian and her Merry Men* starting this month. The series of seven comic adventures set in Sherwood Forest begins on Wednesday 5th January. The episodes are TUNNEL VISION, BOUNCY CASTLE, RAINING FORKS, THE WISE WOMEN OF WORKSOP, ROBIN THE BAD, THE NICE SUMARTRAN and JOURNEY TO THE BOTTOM OF THE FOREST. Once again it's written by Tony Robinson who plays the Sheriff of Nottingham. And Danny, who looks quite different to the Cat in his dreadlocks and beard, will be singing more songs. This is the last *Maid Marian* series being made for the BBC, so make the most of it.

QUIZZICAL HATTIE

One time Holly of Red Dwarf, Hattie Hayridge is due to appear as one of the panellists on a new TV quiz show, *Just A Minute*. It's the TV version of the classic radio show where panellists have to speak for a minute on a subject without hesitation, repetition or deviation. Hattie will be a guest panelist to join regulars Tony Slattery (the android actor from Red Dwarf II's *Kryten* - among other roles), Arthur Smith (the pub manager from Red Dwarf III's *Backwards*) and long-suffering host Nicholas Parsons (still waiting for a part in Red Dwarf VII perhaps). It's on for 14 weeks, starting in January on ITV one weekday after *News at Ten*, in the London region only (sorry!) - the rest of the country will get to see it if it's successful (hurray!).

TO BUY IN 1994

There are loads of Red Dwarf-related bits and bobs to spend your hard-earned cash on this year. Books due out this spring are *The Making of Red Dwarf VI* by Joe Nazzaro and Robert Llewellyn's tale about playing Kryten, *The Man in the Rubber Mask*. The long-awaited third Red Dwarf novel, *The Last Human* by Grant Naylor will certainly be on sale in 1994, but it may not be available until later in the year. There will also be a Red Dwarf poster coming out soon and the greetings cards should be finding their way into high street card shops from this month.

THE EMPIRE STRIKES BACK

The Brittas Empire starring Chris 'Rimmer' Barrie is back for a new series on BBC1 in 1994. Chris is once again the insufferable Gordon Brittas in the comedy series set in a council leisure centre. There's an extra helping of *Brittas* this year with eight episodes instead of the usual six having been recorded. The BBC hopes to start showing them in January, although it's recently been suggested it might be put back until February.

THE RETURN OF THE 10%ERS

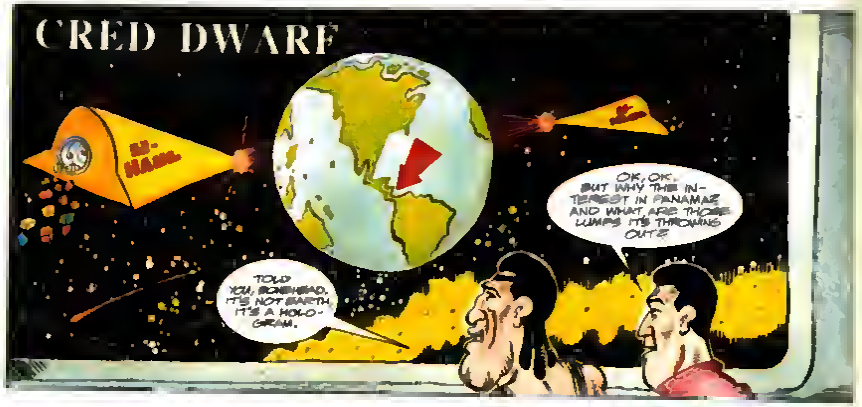
Grant Naylor's new comedy series, *The 10%ers* is in the studio being made as you read this. Following last year's pilot programme about a group of theatrical agents, they are making seven new episodes. Rob Grant and Doug Naylor will be writing most of the episodes, although they have approached some other writers to help out. They've also got a new Producer/Director for the show, Marcus Mortimer, who has recently had a success with *If You See God, Tell Him* starring Richard Briers and Adrian Edmondson.

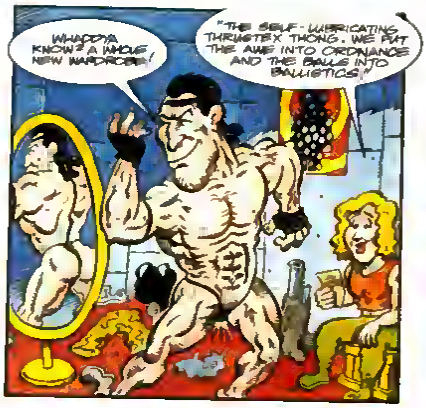
RIMMER'S JACKANORY

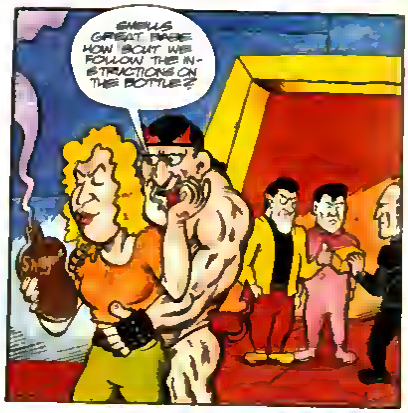
Chris Barrie returns to the world of *Jackanory* this year, reading two more stories for the programme. The first is *The Greatest* by Michelle Margorian, due to go out on March 10th on BBC1. That's followed on Children's BBC on March 11th by *The Fox and the Chicken*, an adaptation of Aesop's fable by David Lowe. Chris recorded the stories last year just before making Red Dwarf VI and the BBC have been jealously guarding the tapes since then.

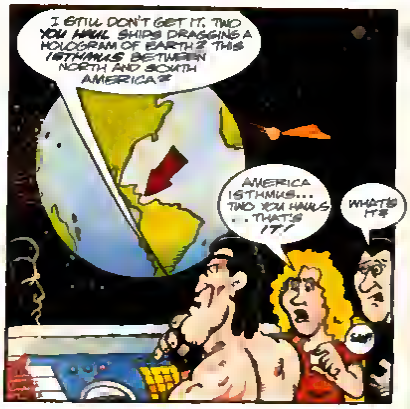
GRANT NAYLOR ON CHANNEL 4?

In between doing everything else, there's a possibility that Grant Naylor Productions could be making a *factual* programme for Channel 4. We can't give away any details at the moment because things are at a very early stage. Suffice to say, they've been asked to make a pilot programme which isn't for broadcast. If Channel 4 like the idea and the programme, they could be making a series.









SCRIPT Steve NOBLE ART Davy FRANCIS LETTERS Woodrow PHOENIX

TO BE CONTINUED?

HATTIE HAYRIDGE

It was sad news for many people when they heard there was to be no Holly in Red Dwarf VI. Hattie Hayridge was told about the decision last year. "October the 16th," she says precisely. "Not that it's imprinted on my brain or anything!" It surprised her as much as it surprised everybody else.

Hattie's role as Holly had been diminishing in the three years she played the character. So when writers Rob Grant and Doug Naylor called her in for a chat, she assumed it was to talk about giving Holly a bigger part. "I went in in a very good mood, 'oh hi, how are you?' and they were like, 'oh fine'. They were very sort of like - if I say 'sober' it sounds like sober as opposed to drunk - sober as opposed to light-hearted, let's say. They said 'we've got, um, something, um, not very nice thing to say' and I said 'oh, are you going to give me the sack?' in my jokey way! I just thought they were going to talk about 'oh, we've decided you're going to do this, you're going to do that' and they said 'oh yes, kind of I suppose it is'. I was clutching a coffee cup that I almost tipped down my frock! I went 'oh right, oh yeah, okay'. I said 'why?' I went through this list of possible reasons that I thought it could possibly be, like 'you hate me?' 'No.' 'You're saving money?' 'No.' 'You think I'm shit?' 'No.' I think they'd had more months to think about it than I had. I think they were quite surprised that I was quite shocked.

"When I got home that night from the meeting I was the tiniest bit pissed off," Hattie admits. "I phoned up a friend and I said 'oh, I'm not in it anymore' and he said 'well, you don't want to be a computer all your life do you?' And that was the best thing he could have said really, because other people said 'oh no, what a shame, what are you going to do?' which gives you a real panic feeling, you think 'oh, God!' whereas when this friend said that, it was 'yeah, that's the way to look at it'."

When it was first known Holly wouldn't appear in Red Dwarf VI, Hattie got several letters asking 'why have you left Red Dwarf?' But she's keen to underline it wasn't her decision to leave. "I wouldn't have left it. I know with some shows it doesn't really matter. With most performers they would think it's better for them to say 'oh, I wanted to persue other things', but I think with Red Dwarf, because it is such a cult thing and people are so fond of it, you wouldn't like to think you'd ballsed it up for everybody... So that concerned me. I just wanted it to be the right way round... My agent actually said, 'well, surely it's better if people think you've left rather than that they've written you out', but on that occasion I didn't think it was."

Despite being written out, Hattie doesn't hold any animosity towards Grant Naylor. "I've done book signings with them since. I really like Rob and Doug... I've got used to the idea now. I think if it's anything like *Doctor Who*, people will remember you in something for decades to come. I met

"When I got home from the meeting I was the tiniest bit pissed off."

this woman who was in an episode of *Doctor Who* in ebout 1970 and she still gets letters."

Had Holly remeined in the show, Hattie says there was room for her to develop. "Probably coming out of the screen more, or even not," she seys. "I was quite happy for her to be on the screen. There was one idea I think they were saying like Holly becoming a megalomaniac and taking over the whole thing and bossing everyone around, things like that. I think there was a lot more scope, but I think they thought they'd done three series where they hadn't reelly worked on the character so they just didn't went to do another one where they didn't really work on the cheracter either."

Red Dwerf was e good vehicle for Hattie Hayridge as a comedienne, but she enjoyed appearing in it simply because she liked the programme. "I thought it worked so well on so many different levels, not just e cheep-laugh type of thing... I liked the philosophical parts which probably verge into science fiction at some point. It did change my idea of science fiction, because before I would have said I didn't like science fiction at all... I think the philosophical side also makes the comedy funnier, you need that level to make the jokes funnier. Because it becomes more than comedy then... poignent. You feel more for Rimmer because of the philosophical side of it, it makes his failures more poignant end wickedly funny. You've been shown to care about him as well."

Hattie Hayridge is currently kept busy by her stand-up career where she is constantly meeting Red Dwarf fans. "Some have come to see it because I am - because I *was* - Holly, and others come up afterwards end go 'is that you in Red Dwarf?' And I go 'yeah' and they run off shouting 'I've won a tenner!' It was obviously some bet around the table with everyone. That seems to happen quite a lot."

"Bob Monkhouse is really interested in comedy and he's a Red Dwarf fan."

Some devoted fans turn up gig after gig, even though they've heard Hattie's routine meny times before. Hettie remembers one gala evening in Cambridge where she was on the bill with several actors. "The others were like reading bits of Jane Austen and stuff like this and everyone there was in dinner suits end evening dresses and dickie bows, it wes this charity thing. The tickets were 25 quid each and there were these three Red Dwarf fens sitting in the middle whooping when I came on. And I said 'oh no, you didn't pay 25 quid?', and they seid 'yeah', and like everybody I only did like five minutes! And they had like this buffet afterwards with the Mayor and people like that. And I said 'come elong, you've got to come along, you've paid 25 quid, you're entitled to a sausage roll'. So they came as well. It wes really quite funny, these people staring at them in their Red Dwarf jackets and everything. And in the end me and the Mayor got our picture in the local paper with these three Red Dwarf fans standing behind making faces!"

Since her last appearance in Red Dwarf Hattie has had a run in withcyberman — fortunately it was at a Charity Auction

Hattie's life as a comedienne goes back to 1987 when she was still a secretary. "One year instead of going on a holidey, I went on this 10-day drama course in Cheltenham," she seys. "We were doing classes from about eight in the morning to ebout ten et night end I thought 'God, I'd like to do this all the time.' So I went back to where I was working and seid, 'I think I'm going to leave end become an ectress.' They were going 'oh Christ, just because you've done a course, stupid cow' and I thought 'sod it, I am!'"

After writing off for various things at the back of *The Stege*, she did an improvisation course at The Comedy Store in London where she wes inspired by comediens who "weren't that brilliant". After deciding "I can do that" she mede her debut in a club one night where the audience were invited to take the stage after the intervel. "So during the Intervel I had eight Southern Comforts and lemonade," she says, "end then got up and did my five minutes of moaning. And the bloke seys 'oh yeah, I'll give you a booking' and he geve me a twenty minutes booking a month efter thet."

It was at this time she decided to call herself Hattie Hayridge. "A boyfriend used to call me it as a nickname. I went out with him between 1980 and 1983 and I just thought if I ever did anything, that's what I'd call myself. I didn't know what I could do, I just always had that name in my mind. So when I started doing the comedy I thought 'yeah, I could use that neme now'."

Changing her name was not the only break she made with her past life. Hattie (who won't admit to her real neme) had been a secretary since she left school, but she gave this up after appearing on stage.

"It was probably a stupid thing to do," she says, "but with secretarial at that time you could always do temping anyway, so I just wanted to make sure I'd given it up. The biggest break was giving up a secretarial job to go to university, and then when I came out I was just a secretary again - the

degree made absolutely no difference whatsoever. So once I'd made that the first time, the second break was easier."

Success came quickly for Hattie and she got several big breaks the following year. "'88 was my best year I think, *Friday Night Live*, the Montreal Comedy Festival and I started doing Red Dwarf."

Comedy is still her main job, but she always keeps her options open. "I did *Celebrity Squares*," she says. "It shows the extent of sadness because I was very pleased to be asked to do that, just to be in the category of 'celebrity'."

Hattie got on well with the host of the show, Bob Monkhouse, who it turns out is a bit of a Holly fan. "He was really nice. I know a lot of people think 'oh, what a horrible smooth slimy bastard', but he strangely enough seemed a really sincere bloke. He phoned me up before I went on it to have a chat and everything and he's really interested in comedy. And he's a Red Dwarf fan. He wanted everybody on it. I was the only one that agreed, apparently."

Hattie has appeared in two editions of *Celebrity Squares*. She remembers the worst thing about it is the fear that nobody's going to ask you any questions. "In the second show I did I wasn't asked a question until the second half. You just feel such an idiot, you feel everyone in the world's staring at you thinking 'oh, they've not asked you a question'. One person on the circuit who was on it, he wasn't asked a question at all - Tony Hawks it was, he was in Red Dwarf as Caligula [*in Meltdown*]. He was on it and they didn't ask him a question the whole programme and at the end he wouldn't get out of his box, he refused to move out of his box. And they said 'why won't you get out of the box?' and he said 'thank you, I wanted to be asked at least one question'!"

At the time of being interviewed, Hattie was in the middle of moving house. Once she has crossed that barrier, she has grand plans for the future. "I've got a feeling that once I move I will be able to put in my own ideas and have room to write. That's my idea, I'll just sit day after day in my veranda, churning out sit-coms, pilots, God knows what!"

Hattie isn't ruling out anything for her future career, from acting and writing, to continuing her stand-up comedy. "I sometimes feel I'm like a garden sprinkler, spinning around wanting to do everything without putting one step in one direction."

At the moment her stand-up comes first. Her one-woman show previewed in early 1993 and she's taking it on tour around the country. "I really want to concentrate on the stand-up at the moment," she says. "From that all else springs because you're performing and writing."

Word & pics: Jane Killick

EDITING

RED DWARF VI

Above: Graham Hutchings (left) and Andy DeEmmony survey the awsome pile of videos awaiting their editing skills. Right: The lads get to work!

Editing Red Dwarf VI meant turning 160 hours of raw recorded material into six half-hour episodes. For each show, that meant wading through thirty video tapes to decide which shots to use, how to blend them all together and how to cut down the episodes which were sometimes over-running by up to ten minutes.

It was all done at The Edit Works in Chelsea which is a very plush studio complex Classical music plays quietly down the corridors and a 'runner' is employed to deliver tea, biscuits (lots of them) and fruit salad to the editors who often work well into the night Graham Hutchings is the Editor and the expert at the computer keyboard which is linked to several video tape players and a video recorder. Director Andy DeEmmony has the job of over-seeing the process

Andy, Producer Justin Judd and Writers Rob Grant and Doug Naylor spent a whole week watching videos from five different studio cameras, location footage and special effects shots and discussed how they were going to put the episodes together The shows were then reviewed again after each of four editing stages before the final cut was made. Editing is very complicated with a show as intricate as Red Dwarf VI where each episode has to fit within the BBC's stipulated 29-minute slot.

"The plots are incredibly complex so it's not very easy to lose anything, so you're nipping and tucking everywhere," explains Andy DeEmmony. "Just lines, odd breaths, 'wells', 'sirs', little bits and pieces really. But there's not a lot of scenes you can lose because everything has a plot base. It's taking out anything not essential to plot and not funny."

The Smegazine joined Andy and Graham Hutchings to watch one of the editing stages of *Gunmen of the Apocalypse* Andy has come armed with a list of notes from a previous edit that has been discussed by the production team For example, notes for the atmospheric opening scene in the gangster alleyway of the A/R simulation are to 'lengthen the first shot' and 'shorten the kiss'

The care with which Red Dwarf is edited is rare in comedy terms and Andy suggests other sit-coms would probably improve if they went through a similar regime "They would all benefit from it, actually," he says. "I think when you get down to someone like Graham who's a specialist in that sort of tightening of everything, and the difference you only see once you've done it. So you can see a piece go out, everyone laughs, it's all fine so you can put that out But if you took the time to really tighten it all, and squeeze it together, you can then pace it so much better, you've got control of that, it would actually be a lot better."

> **"In real life, nobody stands still for ten seconds ..."**

The next note on Andy's list of improvements for *Gunmen* is for the scene in Starbug where Kryten is watching Lister on the A/R machine The instruction reads 'add dither', which Andy assumes must refer to the point where Kryten approaches the console For this sequence, Andy also thinks it would be better to see the *Gumshoe* graphics from over Kryten's shoulder, which will make things clearer for the viewers. As Kryten chooses his

character, Graham lays ovar tha dialogua from another piaca of tapa.

This involves watching that minuta piece of tha apisoda ovar and over again. Andy has alraady seen it sevaral times when he was directing the original action and in previous editing sessions, so thara must come a time whan tha novalty waars off.

"Not yet," says Andy. "Wa'va only done about three or four weeks, so by the end of naxt weak it might be getting tough to watch it again. But now that it's all togathar you don't hava to watch any fluffs, which is tha hard bit - you'ra getting into a flow watching it - bang! a fluff, you've got to find tha naxt taka, join it together and carry on. Now thay'ra all in their shape you don't see any of that, so it's all flowing and you'ra looking much mora at tha paca, tha timing, making the gag work bettar."

'Making tha gag work' is obviously very important for tha comady alamant of tha show. And because that relies vary much on timing, the edit can make a real differanca. It is aven possibla to adit soma jokes that didn't work in tha studio to maka tham work on screen.

"Occasionally a gag didn't work in tha studio and you'va got tham to work now, which is raally disappointing because you haven't got tha laugh," says Andy. "Wa don't - touch wood - cheat and use a laugh and have a gag box or anything that wa switch on. Tha laughs ara so differant, it would be vulgar, thay just sound so differant, you try to mix two togethar and they don't, thay ara always quita specific."

Tha first tima tha audianca sea a joka, they laugh more spontaneously, and whila editing they try to use tha first take on every joka. "That's a completa mix of disciplinas betwaan us and artists, hoping that thay don't muck-up tha gag, hopefully they hold back and giva tha gag-lina in a clean taka. And tharafora, for us, wa can use the first tima tha audianca haar the gag, nearly all of tha time. And if not, occasionally you can staal by cutting around, use tha first taka for the bulk of the speech, and then for the gag-lina, come in on a diffarant shot. It never really runs as you would idaally shoot it, because you're working your way round all thosa sort of problams."

Andy is finding it difficult to cut around some of the audianca's clapping, though. "American shows laava that in and they love it - big chaars, whoops, claps, avaryona corpses on staga and thay laava all that in. I would hate to laave that in, because it takes it out of raality. I find tha laughtar quite difficult to keep it real anyway, but if it's racing along and peopla ara concentrating, the laughs sort of go with it, but if you stop all tha action, it's out of reality. It doesn't happen in raal life, nobody stands still for tan seconds and waits for clapping to dia down and carry on. So we will cut around those, and probably lose them, taper them down, so we can run the action under it."

While filming they try to get a 'claan' recording of the actors and of the audience laughter so they can mix the two if they need to. "There are occasional times on the pre-recorded material where the laughter has killed gags because it's been so loud and they have laughed at the wrong point... we've anticipated tha laughtar at tha wrong point, so thara isn't a hole in tha pre-VT. And thara it's a mattar of playing with the levels to bring tha othar lina through. Thara is a graat momant in tha *Emohawk*, whara tha Chiaf says somathing at tha wedding, Listar asks Kryten what did he say, [and he says] 'You may kiss tha brida' - tha audianca fall about. Now tha naxt lina was whera Listar says 'what without a bag?' but nobody heard that because thay wara all ovar tha placa, so in tha and wa will try and lift it out. Because that was a funniar gag, I didn't even axpect a laugh on 'you may kiss tha brida', I obviously didn't see it coming, but they did and wa blaw it!"

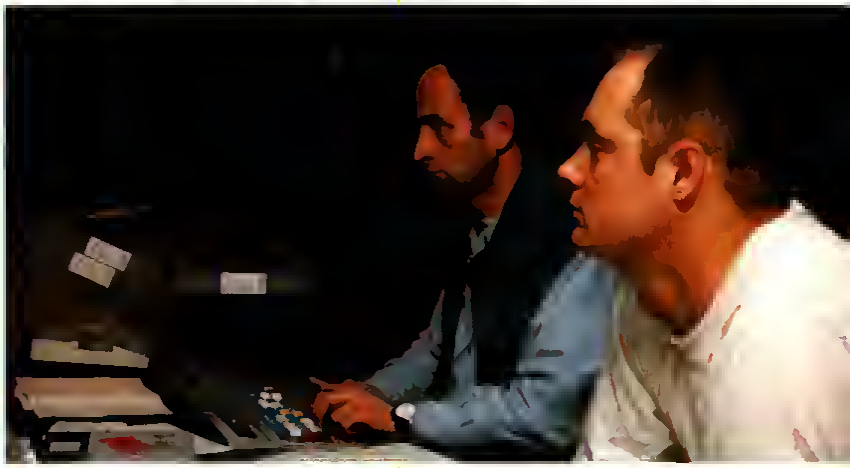
Seeing the footaga in tha claar light of day, it must be tampting to want to go back and re-film soma sections. "Yaah. I don't think you avar walk away faaling 'wall that was graat' and you couldn't have dona it bettar. It could always be bettar. But in a practical sense, you get two days to do it in and you do it in tha two days and it's a mattar of gatting as wall as you can out of that."

In tha scana whara Listar joins Rimmar in tha mid-section aftar using tha A/R machina, tha action is tightened up by playing Rimmar's lina "you took your time" over the shot of Listar coming down tha staps. It also anables tham to switch takes betwean that lina and tha naxt. Playing about with sound is another advantage of editing, especially with laughtar.

"Quita oftan it might tail off from ona laugh into a ra-taka of tha naxt lina," says Andy, "so you're make-beliaving that tha person giving tha naxt lina is riding the back of that laugh - which they do normally - but if thara isn't a laugh, you'ra craating a transition which all goes to maka you see it as all one smooth piece. But that's nica because it joins whara you knew there was a fluff, so by the time you've smoothed it over, it runs clean across and you don't notice."

During this edit of *Gunman*, they hava tha chanca to includa tha modal shots for tha first time (it's the first day thay have had tha special affects tape to hand). Evan though it's not in tha script, Graham thinks they need to see tha rogua Simulant ship before tha Simulant Captain appears on screen to establish it in the audianca's mind.

In tha scene where the Simulant Captain appears on board Starbug, it is aasy to see whara caraful editing aliminates a mistaka, but usas tha best bits from two separata takes. On tha first taka whara Listar and Cat pass Krytan's ayes back to him aftar sticking tham on thair chins, Kryten drops them. Graham puts tha scena togethar by using tha first half of that scana, than cutting away to sea tha Simulant for a momant bafora returning to tha sama angla from a diffarant taka for tha rest of tha sequanca.



Tha 160 vidao tapes must includa a collection of graat out-takes from the series, but Andy says they won't see tha light of day until someona like *It'll Ba All Right on tha Night* pays for tham.

Although he does have a favourita if Denis Norden is intarested. "Thara's a classic; Danny with tha lunch box as Duana Dibbley, a brilliant out-taka should anyona avar need it. Whan ha was coming down with a flask and a box and a list that just got shorter and shortar. It just got shortar and shortar until ha stapped through tha door and couldn't ramamber tha first onal"

Tha whola aditing process takes a very long tima and can be quita laborious, but Andy says it makas a big diffaranca to tha apisodas. "Tramandous. Yaah. Yeah. Immeasurabla, raally. Because thara ara pieces that ara so slow and didn't get a laugh, you can make them so pacey you can just concantrata on tha funny bits, it raally bounces along, you can turn it around. There are various scenes from various shows that were painful, but by the tima they're finished, they're great."

... and waits for the clapping to die down."

Words & pictures: Jane Killick

Question: What has fourteen arms, seven noses, but is completely legless?
Answer: Seven smeggles in London doing a Monopoly board pub crawl.

THE MONOPOLY BOARD PUB CRAWL!

Some blame it on tha brandy. Others claim the beer did it. Personally, I think it was the after effects of the fried egg chilli chutney sandwiches we indulged in at 10.30am, Saturday 22nd May 1993. True, that was more than six months ago, but the good news is that most of us have now recovered. It all ended that fateful night at around 10.30pm...

"Goodnight Pat..." (Pat Lennon, designer of the course and supplier of the chilli chutney) "... 'night Mark..." (it had taken tha entire day, but I finally remembered his name) "... 'bye Mandy..." (Mandy Hawes, the one person who stayed sober enough to write up a report for the Red Dwarf Fan Club) "... see you, Kev..." (Kevin Joyce was very quiet by this stage - possibly going through the melancholy phase) "... Andrew... Andrew?" (Andrew had gone, taking my money to pay for his taxi home.) "Get up off the floor. Nic." (Chief Smeggy at the time, who is perfectly able to menaga countless pints without any ill effects, but hed switched to halves for tha day and lived to regret it.) There hed been another one of us - Dave, or Ian, but we all forgot his name when he left us halfway through the day.

And so we moved unsteadily towards the tube station. This was no easy task since I was steadying the floor with one foot, walking with another, and using the third to help Nic along to the trains. (Don't worry, it mada sense at the time.) I was vaguely wondaring how loudly the cockroaches would be shuffling the next day when we met some other monopoly board pub crawlers for the second time and had a meaningful conversation:

"Did you finish it?"

"Yeah."

"Oh, we didn't."

The first thing to remember when attempting Lister's Monopoly board pub crawl is that it's impossible. The second thing to remember when attempting Lister's Monopoly board pub crawl is that it can be done. If you subscribe to drunken logic like that, you're halfway to succeeding already. The way to do it is to think your way around the pre-planned rules or, to use non-Rimmerspeak, to cheat. In order to cheat and survive there are three rules it is advisable to follow:

1. Rearrange the stops on the board in order to minimise travel time.
2. Don't follow Lister's drinking pattern.
3. Don't lose your travelcard, keep pinball machine addicts away from pinball machines, remember to eat, try to look sober, don't lose the lenses from your glasses, stick with the person who has the kitty and never forget where you've put your map.

We managed the first two with ease, but failed miserably with the third.

It isn't easy to report on the pub crawl in its entirety since whilst we agree that we all drank lots, but we weren't 'pished', no one quite agrees on the rest of the details. Take, for example, the Savoy. Mandy was none too pleased about being turned away because sha knows they don't refuse entry to crowds of rowdy nurses, while Pat was astounded at the prices they charged when they let us in.

We all agreed on the group hallucination, though. A group of six foot high butterflies strolled past us on stilts. Even the camera underwent this delusion, which was odd because it was on active duty and only drank orange juices all day.

Thinking back, we were probably quite conspicuous. Those of us who weren't garbed in Network's Red Dwarf clothing were busy performing tha Red Dwarf shuffle between bouts of tha Awooga Waltz (à là Ace and Skipper). This was when we weren't engaged in drinking races and games of human dodgems in the street.

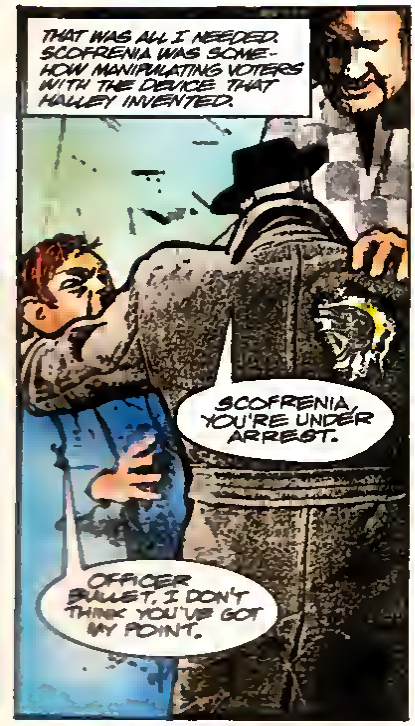
When we parted, the sweet taste of success (or was it Guinness?) went with us. This was enhanced when we rediscovered those pub crawlers we'd first met at Kings Cross. They'd had the foresight to take a Monopoly board with them to have signed, whereas we only got signatures on our course layout sheet. However, they hadn't thought to rearrange their visiting order, so they had failed miserably in their bid to complete the course and we immediately went into smug-mode. Well, it was our duty... our duty as complete bastards! It was an excellent (if expensive) day and one which will be repeated (hopefully) many times. Interested smeggles can contact Pat Lennon for details via the Official Red Dwarf Fan Club, enclosing an SAE and the answer to the following question: *Where the smeg did I get this traffic cone?!*

MAXINE LEHMANN

A JAKE BULLET MYSTERY

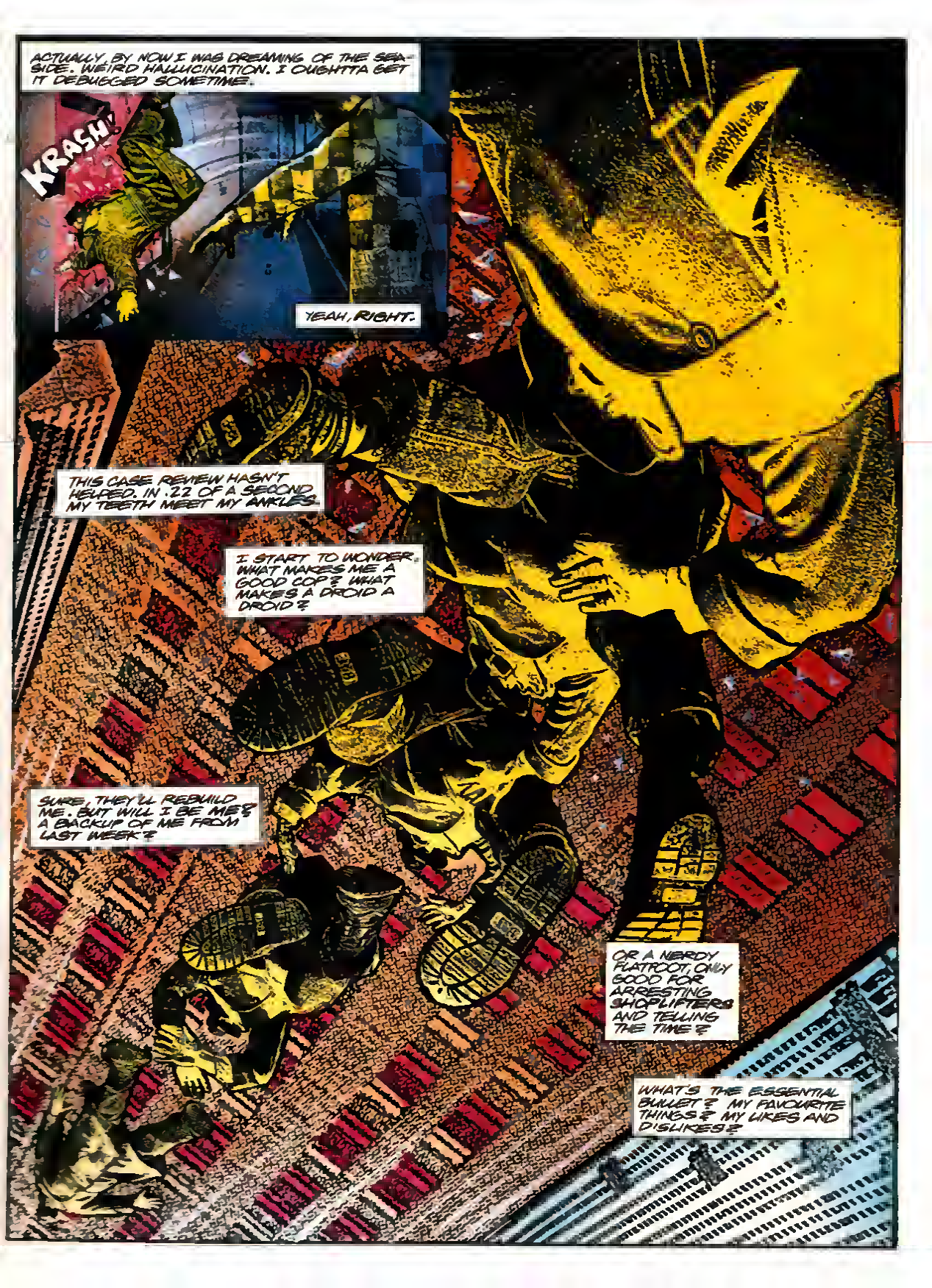
THE CASE OF THE COP'S COMEDOWN

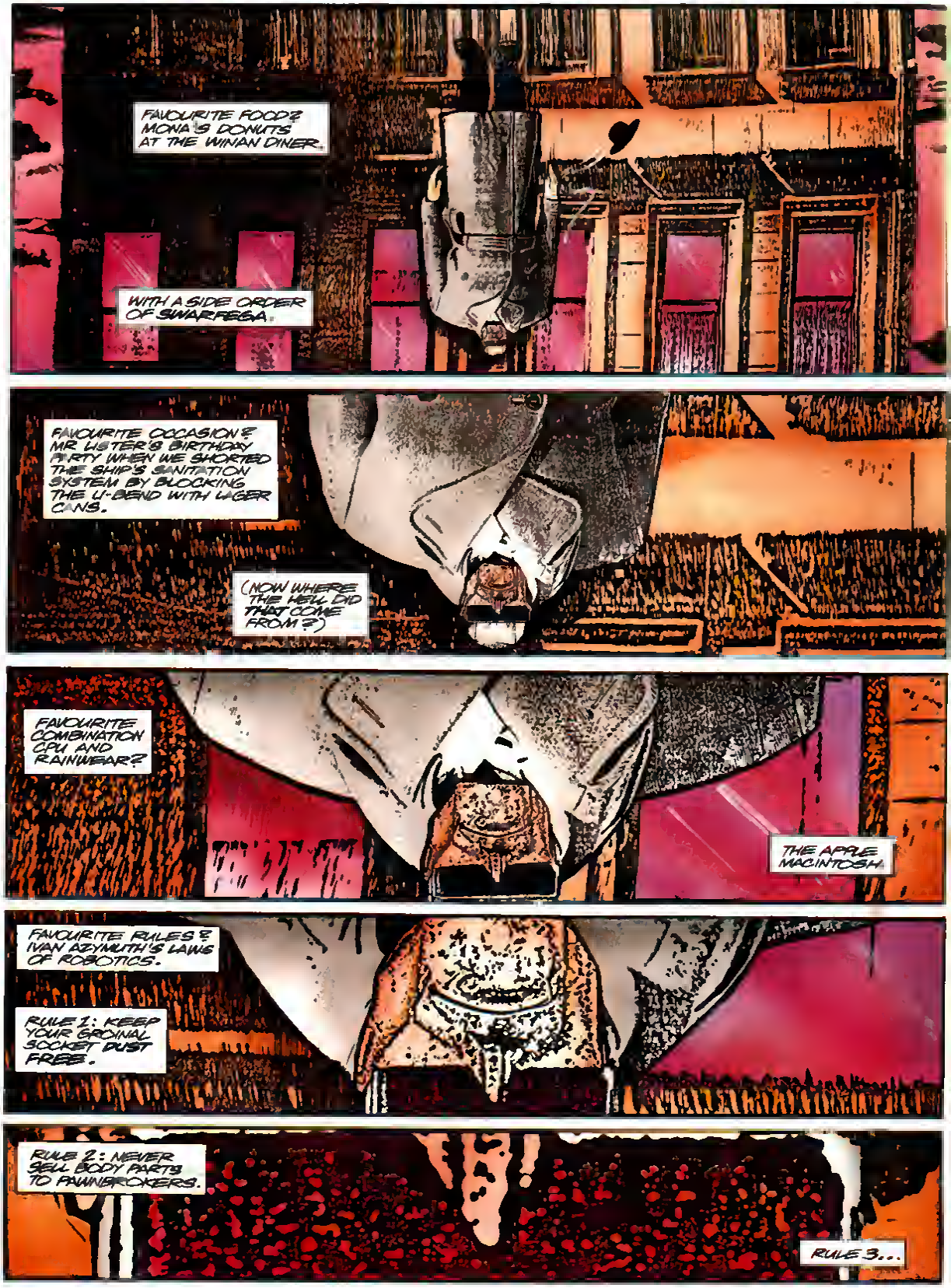
"The Pavement Surfing Head Injury Certain Death Blues"



SCRIPT Voter NOBLE ART Voter FLINT LETTERS Voter PHOENIX

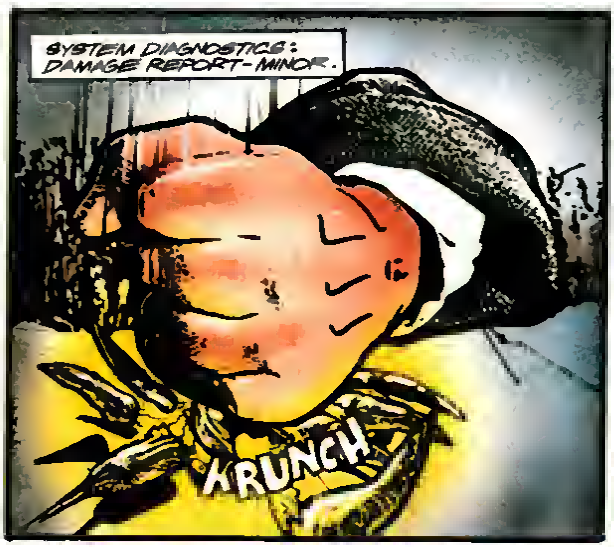
THAT DAMN DEVICE TOOK EVERY SYNAPSE IN MY HEAD AND BLEW IT LIKE A LIGHTBULB WIRED TO THREE MILE ISLAND.
SANDRA HALLEY'S GREATEST INVENTION
SHE JUST COULDN'T SEE THE... POSSIBILITIES.
TOTAL CONTROL. TOTAL BLIND OBEDIENCE.
WHO NEEDS A POPULATION WHEN YOU CAN JUST HAVE SLAVES?
HMM. THE DEVICE OBVIOUSLY AFFECTS YOUR ANDROID BODY IN A DIFFERENT FASHION TO HUMAN BEINGS. NORMALLY, I'D JUST TELL YOU TO KILL YOURSELF.
BUT I THINK I'LL LET CARL DO IT.
WHAM!
THUD!
I SHOULD HAVE BEEN ABLE TO TAKE CARL ON, BUT I HAD A SPIKE IN MY NECK THAT WAS MAKING VERMICELLI OF MY CIRCUITRY.
I WAS IN HAPPY VALLEY, WYOMING.
I WAS IN PARADISE COVE, MISSISSIPPI.
I WAS IN DEATH VALLEY, CALIFORNIA.


ACTUALLY, BY NOW I WAS DREAMING OF THE SEA-SIDE. WEIRD HALLUCINATION. I OUGHTTA GET IT DEBUGGED SOMETIME.
KRASH!
YEAH, RIGHT.
THIS CASE REVIEW HASN'T HELPED. IN .22 OF A SECOND MY TEETH MEET MY ANKLES.
I START TO WONDER. WHAT MAKES ME A GOOD COP? WHAT MAKES A DROID A DROID?
SURE, THEY'LL REBUILD ME. BUT WILL I BE ME? A BACKUP OF ME FROM LAST WEEK?
OR A NERDY FLATFOOT, ONLY GOOD FOR ARRESTING SHOPLIFTERS AND TELLING THE TIME?
WHAT'S THE ESSENTIAL BULLET? MY FAVOURITE THINGS? MY LIKES AND DISLIKES?


FAVOURITE FOOD? MONA'S DONUTS AT THE WINAN DINER.
WITH A SIDE ORDER OF SWARFEGA.
FAVOURITE OCCASION? MR LISTER'S BIRTHDAY PARTY WHEN WE SHORTED THE SHIP'S SANITATION SYSTEM BY BLOCKING THE U-BEND WITH LAGER CANS.
(NOW WHERE THE HELL DID THAT COME FROM?)
FAVOURITE COMBINATION CPU AND RAINWEAR?
THE APPLE MACINTOSH.
FAVOURITE RULES? IVAN AZIMUTH'S LAWS OF ROBOTICS.
RULE 1: KEEP YOUR GROINAL SOCKET DUST FREE.
RULE 2: NEVER SELL BODY PARTS TO PAWNBROKERS.
RULE 3...

ALWAYS FIND A SOFT PLACE TO LAND.

0000001000110000001010101011101011
REBOOT.


SYSTEM DIAGNOSTICS: DAMAGE REPORT - MINOR.
KRUNCH

INITIATE PERSONALITY RESTORE...
DAISY...DAISY... GIVE ME YOUR ANSWER DO...

DAMN SONG.
IT'S SO... SILICOTYPICAL. WHY DO THEY HAVE TO PUT IT IN EVERYONE'S BOOT EEPROMS...

WELL, WHAT DO YOU KNOW? I SOLVED THE MURDER, SURVIVED THE FALL, AND CAME BACK WITH MY CRITICAL FACULTIES INTACT.
ALL IN ALL, I'VE HAD WORSE DAYS.

I RETURNED TO BRAINFADE A COUPLA DAYS LATER ON THE CHIEF'S ORDERS. TINA WAS CUTER THAN I REMEMBERED.

COME IN, BULLET. SANDRA'S EXPECTING YOU.

SANDRA? DOCTOR HALLEY?

HELLO, OFFICER BULLET. MY NAME IS —

YEAH, YEAH.

MY NAME IS SANDRA.

CARL AGREED TO LET ME USE HIS BODY FOR A WHILE.

YOU'RE SUPPOSED TO BE DEAD. ON TOP OF THAT, DIDN'T SCOFRENIA DELETE YOUR PERSONALITY BACKUP?

IT'S CALLED THE HOLOGRAPHIC THEORY OF THE BRAIN. THE IDEA THAT THE WHOLE MIND-SOUL-CAN BE RECONSTITUTED FROM A SINGLE CELL...

"I USED MY OWN BRAIN TISSUE IN THE PROTOTYPES— JUST ENOUGH TO GIVE THEM SOME DIRECTIONAL AND MOTOR SKILLS..."

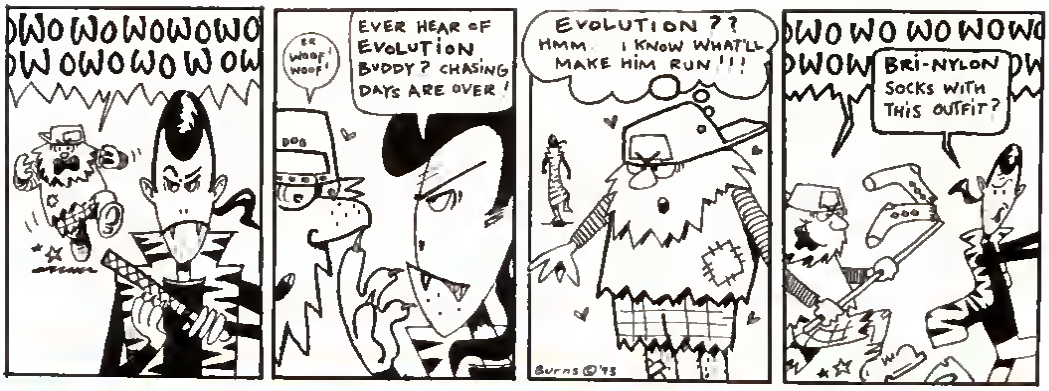
TINA GUESS HER HEART. REBUILT MY MIND FROM SOME OF THESE LIVING CELLS INTO A REASONABLE FAC-SIMILE OF THE OLD ME.

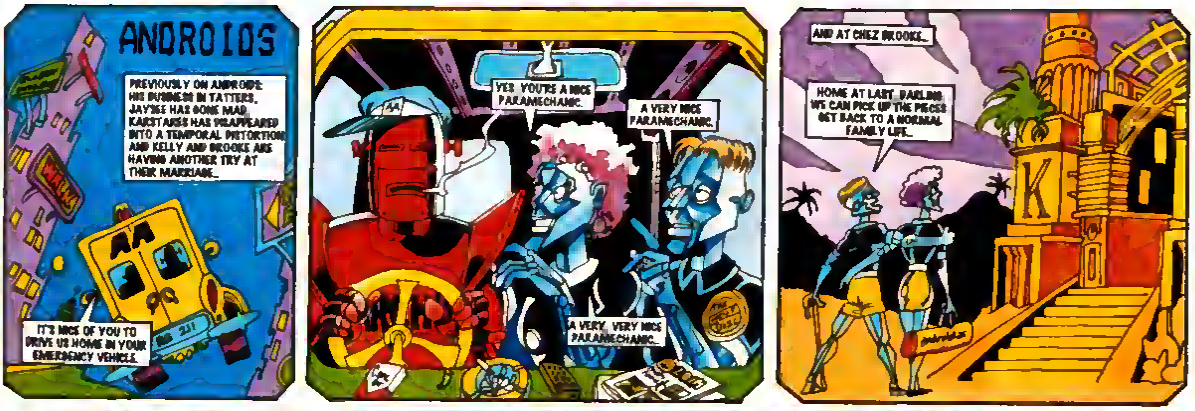
BACK FROM THE DEAD AGAIN. THIS WOMAN MADE LAZARUS LOOK LIKE A ROOKIE. BUT SHE HAD ANOTHER SURPRISE FOR ME.

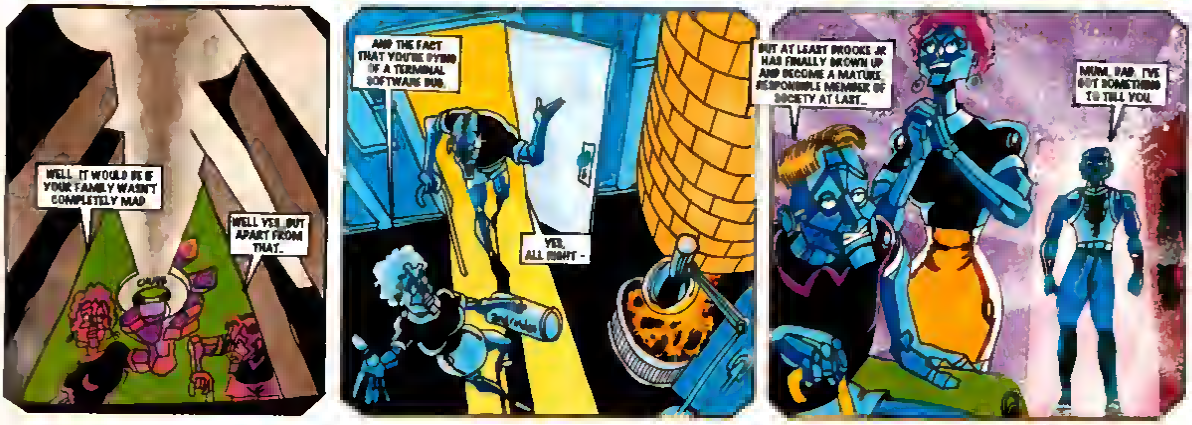
TO BE CONTINUED?

cat and dog

by Paul Burns







END OF PART ONE.

cat and dog

by Paul Burns

RED
DWARF
Subhashis

DANNY JOHN-JULES -EXCLUSIVE- VIDEO OFFER

This is your chance to own the video to Danny John-Jules's Tongue Tied single. This video is NOT available in the shops and is a strictly limited edition, available only in a black box with no fancy packaging. It includes the whole of the *Tongue Tied* promo video, plus 'the making of the promo' presented by the Smegazine's own Jane Killick. All the cast from *Red Dwarf* feature in the video, along with some of Danny's co-stars from *Maid Marian*, top model Vanessa Morris, Elvis and even Judge Dredd! It will cost you just £4.99 (plus £1 postage and packing) to buy this unique video souvenir of a great moment in musical history, so don't miss your chance - fill in the form below without delay.

Remember, this is a limited offer and is available only while stocks last!

Please rush me ..... copy(ies) of Danny John-Jules's Tongue Tied Video.
I enclose cheque/postal order made payable to NETWORK LTD for £.....
CHEQUE NUMBER ON REVERSE

Please charge my ☐ VISA ☐ ACCESS
Card No.....
Expiry Date.....

Name .....
Address.....
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Telephone .....

Send to: NETWORK LTD, PO Box 10, London SW19 3TU
Please allow 28 days for delivery
CREDIT CARD HOTLINE 081-540 5545

PHOTOS: IAN KILLICK

RED any good books lately?

JUDGE DREDD: THE SAVAGE AMUSEMENT

by David Bishop
(Virgin Books £3 99)

This is the first of Virgin Books' new series about the lantern-jawed, fascist future-cop, Judga Dredd A high-speed novel thet rockets off from page one and baraly gives you a chance to draw breath right up to the and And this is probably my ona criticism of this premiara story who pinched the last twenty pages?

Dredd has always been a visuel, two-dimensionel cherecter stomping through the pages of Britain's *2000AD* comic since its second issue He axists in a nightmara future, whara tha streets of Mege-City One (a vast megalopolis built on top of tha wreckaga of old New York) are patrolled by the Judges These errogent, bullying agents of tha Law have the powers of Judge, Jury and Executioner in e sprewling city wrth between 80 end 90 percent unamployment where the only growth business is crime

But whet crime! The horror of tha slaughtar is usually offset by tha strangast bunch of criminals aver Red carnage matched by bleck humour Dredd is a charactar who has become more visual then cerebral over the past few yaars, so tha transition to a fuil length novel could have been painful Thankfully, it's not The besic framework of this novel is one dey in Dredd's life Election dey in Mega-City One to be precise The fact that the previous MC-1 Meyor wes en orang-utan called Dava gives us a clue es to how seriously tha Big Meg treats its elections Just to spica up the political circus, the Psi-Judges predict six disasters that will befeli the City in genaral end Judge Dredd in particular

The support cast ara all thara and the book fits in parfectly with the Dredd strips, for those alraady familiar wrth tha Judge But I heve to say that I reeched a point where if tha author had mentioned Judgement Day and the zombie hordes of Sabbat just one more time, I would have screemed! Other then this minor annoyence, I wes pleasantly surprised by *The Savege Amusemant* It approached Dredd from e more sympethetic engla than today's strips and still managed to inject humour into the tale

But es I've mantioned already, I found tha story too short All (or most of) the loose ends wara tied up in the last two pages, leaving me with several quaries Having built up a cast of charactars, holding my intarast end making me concarned for thair well-being, I hit tha and of the book at 90mph, still wanting to know more Perhaps this is tha mark of e good story, but the anding does feel curtailed somewhat.

Whetever, *The Savege Amusement* is e good reed end it's whet my appetite for *Deathmasques* by David Stona es well as David Bishop's second Dredd novel, which I em ralieblу informed is out alraady Now, if I could only find copies of these books mora widely on sale, I'd be e heppy man!

ROB SHARP

JUDGE DREDD: MECHANISMO

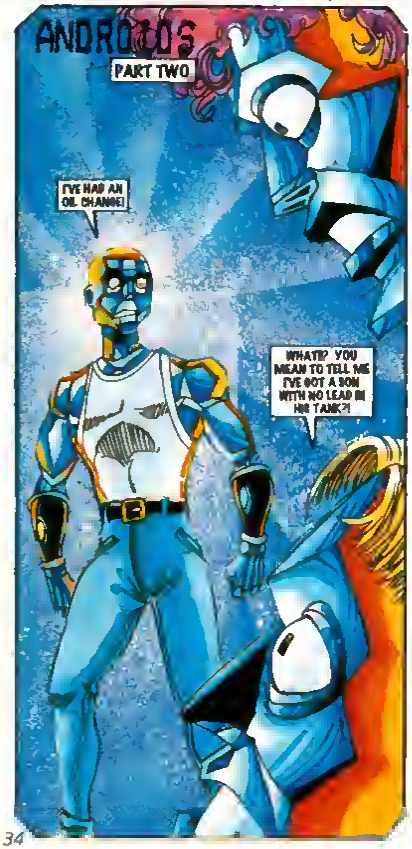
by John Wagner
illustrated by
Colin MacNell end
Peter Doharty
(Mandarin Paperbacks £7 99)

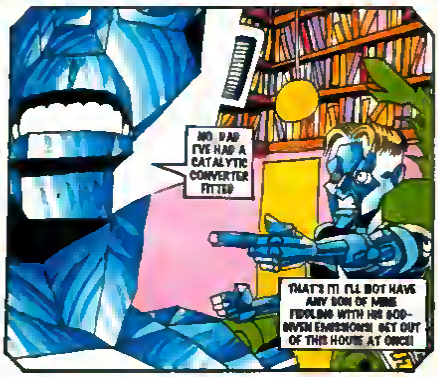
For some comic fans, the prospect of picking up a book without pictures in it is scary indeed hance wes born the 'graphic novel' format a 'comic book' in the trua sense of the words. And long befora Virgin Books hed tha bright idaa of publishing Judga Dredd novels, a company called Titan were founding e small publishing ampire on tha back of a series of Judga Dredd *graphic* noveis - or books reprinting selected stories from Fleetway's *2000AD* comic to be less grendiose ebout it.

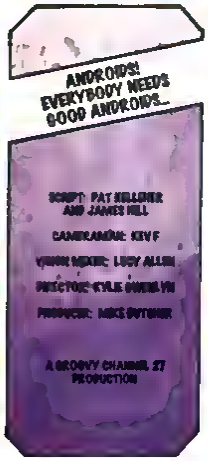
This book too faatures reprinted matenei, but things have come a long way since those Titan days Fleetway heve a new partner in the graphic novel arane these days and so far Mandarin have done tham proud wrth a series of axcellently produced fuli colour elbums. *Mechanismo* first eppeared in Judge Dredd's own 'Magazine' end is a kind of 'getting back et *Robocop*' story by Dredd's co-creator and No 1 writer, John Wagner The irony here is that the most obvious comment ebout *Mechanismo* is thet it's e bit of a *Robocop* rip-off, but that would be to miss the point The fact thet in this story the robot Judges ere given personalities besed on Dredd's own makes it quita claar as to where tha writar believes the inspiration for *Robocop* cama from in tha first placa

Although many Judge Dredd fans will have read *Mechanismo* in its original senelised form, I think they will enjoy this collected version even more The story flows extremely well in this format and tha artwork (half by Colin MecNell and half by Petar Doharty) looks terrific too And while the story is far from complex, this is still Dredd at his comic strip best

JOHN RATCLIFF







TO BE CONTINUED?

YOUNG FLIBBLE 4

ONCE UPON A TIME, THE PSI-MOON WAS A NICE, HAPPY PLACE TO LIVE. LIFE WAS A FAIRYTALE AND EVERYBODY WAS CONTENT

TRA LA LA!

GOOD DAY, MR. MAYOR.

GOOD MORNING, MASTER BAKER.

BUT THAT WAS BEFORE FLIBBLE HATCHED...

NOW IT HAS SUNK INTO INIQUITY AS FLIBBLE'S WARPED MIND CAUSES THE PSI-MOON TO RE-SCULPT ITSELF, GIVING FORM TO ALL THE WORST ELEMENTS OF FLIBBLE'S DEPRAVITY...

GOOD TIME CHAUNCE

XXX STRIP SHOW

GIRLS!

HELLO, DARLIN'! FANCY A GOOD TIME..?

WOW!

THIS IS MORE LIKE IT! WOTCHA ROCKY!

YO, FLIB! MY MAIN PENGUIN!

HEY GIRLS, IT'S THE FLIBSTER!

YOU CAN INCUBATE MY EGG ANYTIME!

OOOO!

er, excuse me...

FLIBBY!

FISH BAIT LIVE LIVER

CONTINUED ON PAGE 39...

GUNMEN OF THE APOCALYPSE

IN REHEARSAL

A good feeling surrounds Red Dwarf VI's *Gunmen of the Apocalypse*. Everyone involved in the show seems to have enjoyed making this episode the most. This is almost entirely down to the visit to Laredo, the cowboy village where they got the chance to live out their childhood fantasies. "That's the most fun I've ever had on Red Dwarf, and I wasn't even doing it!" says Writer Rob Grant. "Everybody - especially the men when they got on the set - you just feel like you're twelve years old!"

An episode of Red Dwarf is made up of several different elements. Location filming, like the Laredo day and the moody black and white gangster opening, blend into pre-recorded studio scenes such as inside the western bar, and scenes filmed live in front of a studio audience. The feeling that the cowboy scenes are some of the best that have ever appeared in Red Dwarf lingers in the studio as the cast and crew rehearse the scenes they will have to perform live in the evening.

Although the cast have been familiarising themselves with the script for most of the week, the audience rehearsal is the first time the crew on the cameras and microphones have heard the jokes. *Gunmen* is the fourth show recorded for Red Dwarf VI, and the crew are still finding it funny. Their favourite line seems to be Cat's reaction to the rogue simulants' upgrade of Starbug: "They've even got rid of the squeak on the chair tilt control!" It may not be the funniest line in the world, but it gets the biggest laugh every time it is rehearsed. This might be because the previous week's recording was disrupted several times by one of the chairs in the cockpit squeaking every time someone sat in it!

They also have fun with the scene where Kryten has to plug himself into the navicomp to contract the virus which is running amok in Starbug's computer systems. It seems the cast will use almost any excuse to muck about. Although in the final version of this scene, Kryten is linked up to Starbug by a couple of wires affixed to his temples, in rehearsals Robert Llewellyn uses a metal connector on a wire. Robert thinks the best place to connect this is into Kryten's groinal socket, which he simulates by stuffing the metal down the front of his jeans. This suggestion is a hit with the rest of the cast, but not as popular as Robert's next idea which is to insert it up his backside. Craig Charles thinks it's funny enough to be in the show, but fortunately decency prevails and the suggestion isn't taken seriously.

The cast rehearse the scenes in their ordinary clothes three times during the day. Even in the final run-through, called the "dress run", their costumes remain in the dressing room. It would be especially uncomfortable for Robert Llewellyn to put on Kryten's rubber mask and costume any earlier than necessary. "The costume is much more comfortable," says Robert, comparing it to last year, "I can sit down and it's much cooler, but the mask is just by its nature very unpleasant and very tiring. It's glued from the top of my hair line to underneath my chin, all over my face, every square inch is covered in glue. Extremely hot, extremely unpleasant... but it looks great, what can you do?"

"That's the most fun I've ever had on Red Dwarf and I wasn't even doing it!"

The studio lights may be hot, but it is even hotter for Robert laying on the illuminated medi-bed while rehearsing the scene where Kryten is unconscious. He

takes off his shirt, covers the bed with it and lays on top in the hope this will make life cooler. Robert knows it is likely to be even hotter when he is in costume, and says it might be hot enough to make his rubber mask stick!

In the afternoon, the writing team, Rob Grant and Doug Naylor arrive to check how things are going. Arming themselves with a script and a pen they settle themselves down to watch rehearsals. Things go well until the scene where Lister and Cat, cunningly disguised as Vindaloovians, transmit a message to the rogue simulant ship using Kryten's camera skills. The scene is set up with Lister and Cat sitting on a couple of chairs, leaning back so Kryten can film their faces. Nobody seems happy with the scene, especially Rob and Doug who point out that Lister and Cat would see the Simulant Captain teleport onto Starbug from that position.

It is decided to totally re-block the scene and get rid of the chairs entirely. After checking with set designer Mel Bibby that the table will bear the weight of two actors, Craig and Danny lay on the table with their heads hanging over the edge. From that position the simulant's arrival is hidden from view.

The re-blocked scene is then rehearsed in full, with cameras and boom microphones nearly crashing into each other as the cameramen and soundmen move around the set trying to find the best position to film the actors.

This is the first time during the day that Denis Lill, who plays the Simulant Captain, takes part in rehearsals. The moment where he shoots the crew has to be worked out very carefully, so the other actors react to his shots at the right time. The Visual Effects Designer, Peter Wragg tells him to take his time with each shot to allow beams of laser light to be superimposed in post-production.

Denis Lill exudes the domineering character of the Simulant Captain on set, but he is concerned he looks a little short compared to the rest of the cast! He asks the Costume Designer, Howard Burden, if it is possible to get some platform shoes made to make him look taller, but with no costume workshop handy and only a few hours until the audience are let in, that isn't possible. Fortunately, Denis's excellent performance rises well above any need for an artificial lift.

This scene also includes one of the series' running jokes - a Space Corps Directive, in this case, "Article 3943617SBB0932/B" (or should that be 39436175880932/C?) Obviously,

JANE KILLICK

remembering a number that long is not easy for the actors (hell, even Rimmer can't get it right!) and so it is written on boards held discretely by the Stage Manager at the side of the set. Robert, however, doesn't need to use a board. Could this be because he takes on super-human memory when he plays Kryten? No, he just repeats whatever number Chris Barrie says!

In the next scene in the rehearsal schedule, the Dwarfers enter Kryten's mind using the A/R equipment. Chris Barrie has problems with his artificial reality helmet because it is too big. This is because there are only three helmets and Chris is using the bigger version made for Kryten's rubber head. This scene has to match the cowboy scene that follows, where they ride into town. It is only at this point that someone hits on the idea of pretending to gallop in their A/R helmets (in true *Play School* tradition) to smooth the transition into the pre-recorded footage.

"'Return to Laredo' would definitely be a good Christmas Special."

The cowboy section is played in to the studio and all the cast run round to look at one of the monitors. They laugh heartily at their own performances. "It was a fun episode," Chris Barrie remarked later. "Fun riding the old horses and dressing up as cowboys and fiddling with guns."

Danny John-Jules enjoyed it so much, he wants to go back for another episode set in the Western town. "I think it should be 'Return to Laredo,'" he says. "'Return to Laredo' would definitely be a good Christmas special."

The end of rehearsals usually means it's supper time, but filming time is tight and there is still a scene left to record before the audience arrive. Craig, Danny and the film crew have to wait for their food while they record the Vindaloovian message. After a few minutes in the make-up chair, Craig and Danny return to the set with black cloths tied around their necks ready to have a couple of eye-balls stuck on their chins. This insert is actually filmed by Camera Supervisor, Rocket (pictured above), who focuses in tight on Craig's chin for the opening shot. It looks so weird everyone finds it difficult not to laugh during recording, but Doug Naylor finds a problem with some of the earlier takes. "Danny isn't as funny," he says. "I don't mind that!" quips Craig. They film the scene several times until they are satisfied and each time they look increasingly Vindaloovian.

When the scene is finished, it really is supper time. Craig, Chris and Danny disappear into the dressing room to join Robert (who is enduring the long process of becoming Kryten). It only remains for the crew to clear their junk off the seating as a crowd begins to gather to watch the scenes being performed for real.

Jane Killick

YOUNG FLIBBLE 5

THE VILLAGERS OF THE PSIMOON HAD PUT A BOUNTY ON FLIBBLE'S HEAD - BUT IT LOOKED LIKE IT WAS GOING TO TAKE MORE THAN A CHOCOLATE BAR TO DEFEAT HIM...

HEH! BUNCH OF WUSSIES!

THEN ONE DAY A JUNIOR BIRDMAN CAME TO THE VILLAGE...

I SHALL RID YOU OF YOUR PSYCHOTIC PENGUIN!

YOU? BUT YOU'RE WEEDY! HA HA HA HA!

BUT IN THE WOODS...

USING MY JUNIOR BIRDMAN TRACKING SKILLS, I HAVE FOUND THE PENGUIN'S LAIR. NOW BY THE POWER OF MY MAGIC WOGGLE

STAY-PREST-O!

SHANNAM!

THIS IS A JOB FOR-

ROBBIE ROCKETPANTS! BASTION OF JUSTICE!

YAAAAAY!

TAKE THAT, YOU AVIAN FIEND! I, ROBBIE ROCKETPANTS SHALL BRING YOU TO BOOK!

AARGH! MY EYES! YOU'VE BLINDED ME, YOU COMPLETE AND UTTER BASTION!

ER-SORRY. HANG ON. I KNOW FIRST AID. I'VE GOT MY JUNIOR BIRDMAN BADGE-

CONTINUED ON PAGE 61

CRAIG CHARLES

Part 2: More from the man on the telly...

VIRTUAL UNREALITY: Sadly, Cyberzone is no more - which is bad news for Craig and co-host James Grout.

Having spoken to Craig about Series 6 and his other recent work - and being big fans of early Red Dwarf - we tackled him about his reported dislike of the first series. Since the video release of Red Dwarf 1, he confesses that: "I've changed my opinion somewhat; it's quite good. In fact, it is good!" Why the change of heart? "At the time we did it, it wasn't very well received, and we've all improved since then - we all act a lot better than we did then - plus I think Rob and Doug tried to write a comedy without gags. It was all character laughs, but you've got to establish characters before you can get character laughs." Once viewers are familiar with the main characters, the series comes over a lot better. "It works for me now, I enjoy it now. I actually gave it a watch, and it's amazing how young I look! But I liked it, it's okay, I've got a revised opinion now. I liked it because of the interaction between Rimmer and Lister. You couldn't sustain that for six series - I mean, the series had to evolve and change and differ - but those arguments that me and Rimmer used to have, some of them were awesome, really sharp. I still think the funniest ever series was Series 2, but I think Series 6 might be even better than that, Series 6 is the funniest since Series 2."

Elsewhere on the television front Craig is sorry to say that his virtual reality gameshow Cyberzone won't be returning. "It was a right flop! The television we put around the games was pretty good I thought, but the game itself wasn't very good. But you see, that's as advanced as we are in virtual reality, so we decided not to do another one, but to wait for a couple of years until the technology catches up."

In the meantime, he recently flew out to Egypt to record The V Word, a programme about volunteer services overseas. "Well," he clarifies, "what I did was went on a paid holiday; they paid me to go to Egypt and I had a great time! I was riding camels - camels are great to ride and they're safer than horses because they can't throw you. They don't half smell though. And we went to the Sphinx and the pyramids, went out to the Nile... it was exciting, I wasn't there long enough really. And I got arrested! It was scary actually; I was smoking in the underground and they arrested me. I was dressed like a madman for the shoot, I had a fez on and this red shirt with yellow Sun Gods all over it, and I was walking through the underground smoking after we'd finished the shot and they came and arrested me. And they would not believe I wasn't Egyptian! Everyone thought I was Egyptian over there, so they were talking to me in Arabic and I was saying 'I'm sorry, I'm English' and they were getting really frustrated, they thought I was taking the piss. Everyone kept touching my face and calling me 'Farukh', because I was wearing this fez. We had to pay a bribe to get me out of jail, it was a shocker! But it was a good laugh, looking back on it; it's a question of what you want to have happen to you, you know. I've been dining out on that one for ages, it did me a favour."

"We had to pay a bribe to get me out of jail, it was a shocker!"

Does Craig think a seventh series of Red Dwarf is likely to materialise? "There's talk about doing it. They've booked the space, they want to do it... and they'd be crazy not to, it's the best series we've done." But what if, say, a cast member wanted to leave? "I don't know if that would happen. Maybe if one of us didn't do it, then it would be a good time to quit, but I think the only people who really can't be changed are me and the Cat, because we're living tissue. It's easy in a way to replace Rimmer and Kryten - as characters - without having problems with the plot. Lister can always get pissed off with Rimmer, turn him off and put another hologram on, and you can always get another android, build your own as it were, but changing Lister or the Cat would be very difficult. But I haven't really thought about that, and it would be very difficult, I think, for any of us to be working with other people." Craig thinks for a moment, then can't resist

JANE KILLICK

ENGAGE SNOG-MODE: Craig fulfils a fan's dream (above), but what would she think of Red Dwarf USA's Dave Lister (Craig Bierko - below right)?

adding: "Although Robert seemed to find it okay in America, so maybe not!"

Craig still doesn't know why he wasn't asked to do the American Red Dwarf pilot. "I was over in America and I did a pilot for NBC with Disney as the studio. It ended in tears, but they seemed to have no problem with my accent or anything over there. So it's all very strange." On the finished product itself, he begins: "I thought it was..." then hesitates before tactfully continuing... "not very good. You can't have Lister as a six-foot-four, blond-haired, blue-eyed Adonis... he was the best thing in it, but he was an Adonis, you know what I mean? 'Hold my calls, I'm just going to get shagged!' And the Rimmer guy was really weak, and the Cat... the first Cat, the black guy [Hinton Battle], was wrong and then there was a woman Cat, a white female Cat [Terry Farrell]... in fact, did you notice the second pilot was White Dwarf, did you notice that? It's like Logan's Run, no blacks in it, someone's planning on us not being here! But that's the Americans for you.

"I think the way it was handled wasn't very good. Robert knew about it while we were filming the fifth series, but he was told not to tell anyone. It was all machinations, and moving and grooving behind closed doors. I hate to think that things like that are going on behind my back. I found out from my accountant that they were making an American series and that Robert was going over. And when I was recording an album in New York, I read in Time Out that the part of Lister would be played by Charlie Sheen! I'm different now, it wouldn't affect me, at the time it really *%£@ed me off, but you've got to be philosophical about it. At the end of the day, I feel that we could be as big as the Monty Python guys, and we should be kept together and sold to the world as the new Monty Python, as it were."

At the moment, perhaps the biggest thing stopping Red Dwarf from being networked in the US is the small (by American terms) number of episodes available. Craig feels that this could be solved by stepping up production, say to thirteen programmes a year. "I think the guys could handle it and, anyway, Rob and Doug aren't the only people who can write Red Dwarf episodes. They should be script consultants, of course." He certainly feels the format could be stretched that far. For instance... "who's to say we can't discover alien life? As [the format] exists, there's no alien life, but only because we haven't found any. Or we could forget the science fiction and get down to the human stories; there's a lot of human stories to do, like Marooned and things like that, when we're just talking about our pasts. Forget about space, space is just a situation, comedy's comedy. There's so many things you can do, you don't have to be going out killing aliens or Genetically Engineered Life Forms to do a funny show in space. The concept is infinite; once you've finished doing the adventure 'He-Man' stage we're going through now, there's all the sensitive kind of human stages you can go through. If Rob and Doug became script consaltants and brought in other writers - which is a way it could go - then it doesn't mean it's going to be a worse series. It could be funnier in some ways, we'd have to see. I certainly don't think we'd run out of ideas, I really don't." If that

"I read in Time Out that the part of Lister would be played by Charlie Sheen!"

CHIC DONCHIN

"We could be as big as the Monty Python guys."

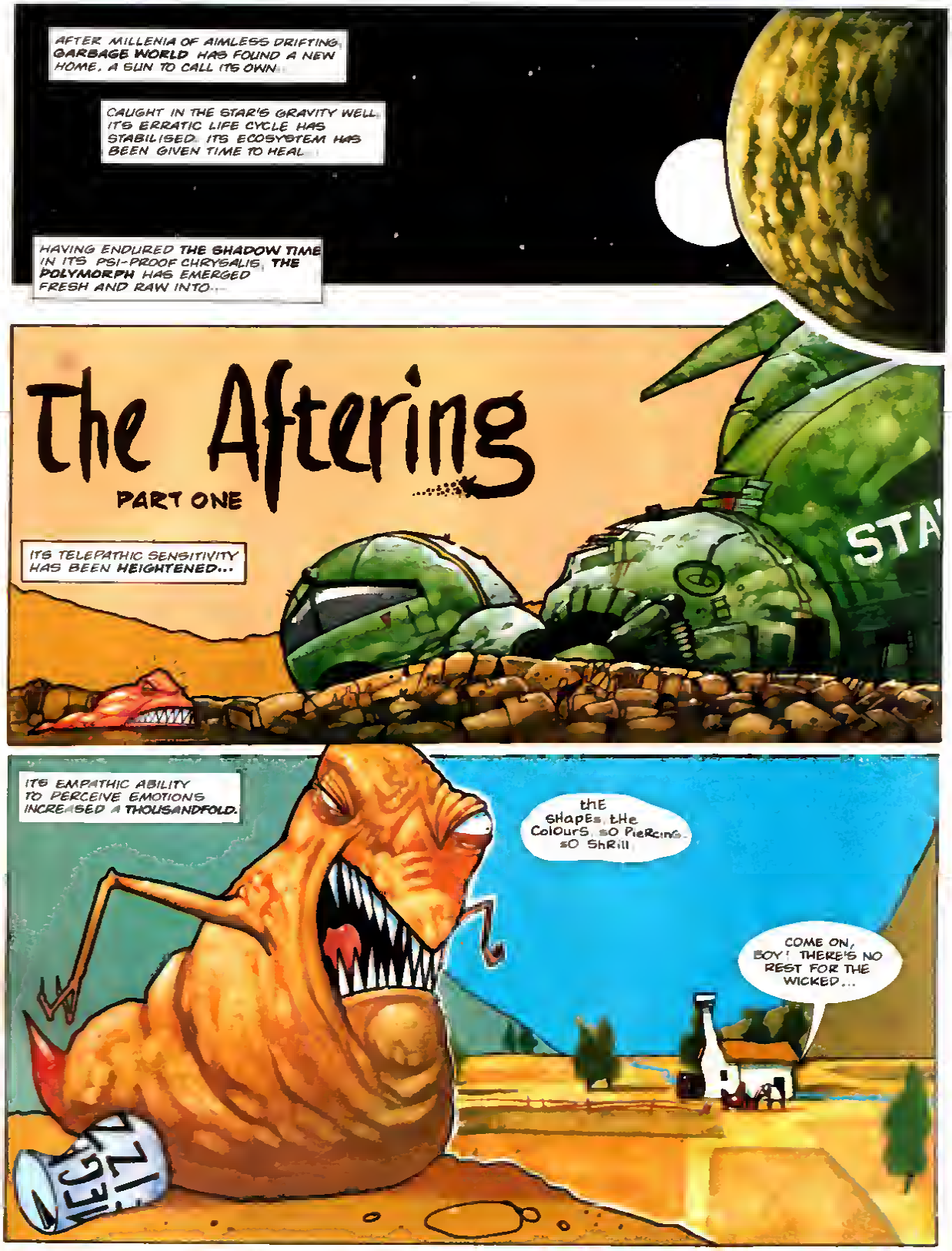
happened, would Craig like to write an episode himself? "No, not really. I'd put in some ideas for scripts though."

One thing Craig still has trouble adjusting to is the public reaction to his celebrity status; he recalls, for example, meeting Red dwarf fans in America when he and Robert Llewellyn attended the Visions convention in Chicago: "After you've been there for a couple of weeks you start fancying anything under 500 pounds," he jokes. "I mean, I don't know if that sounds sexist, but people there are very, very large. I enjoy the fans, they're great people and we have a good laugh with them; I enjoyed the ones in America, but five thousand people showed up in Chicago and a thousand of them decided to sleep outside my bedroom door, which was scary. They looked like they'd just killed their parents, like they lived in their basements eating potato chips and watching re-runs of Red Dwarf - really strange people. But they were all very nice and I mean, some of them had driven like a thousand miles, one travelled from Alabama - something like 700 miles - and when I signed her piece of paper she just burst into tears, it was kind of weird. You just think, 'hang on a minute, I'm just a dodgy micro-celebrity on BBC2, I'm not Sean Connery!' But people there see you as big stars and it's something I can't really grasp the concept of. I'm just doing what I do for a living and trying my best to do it well.

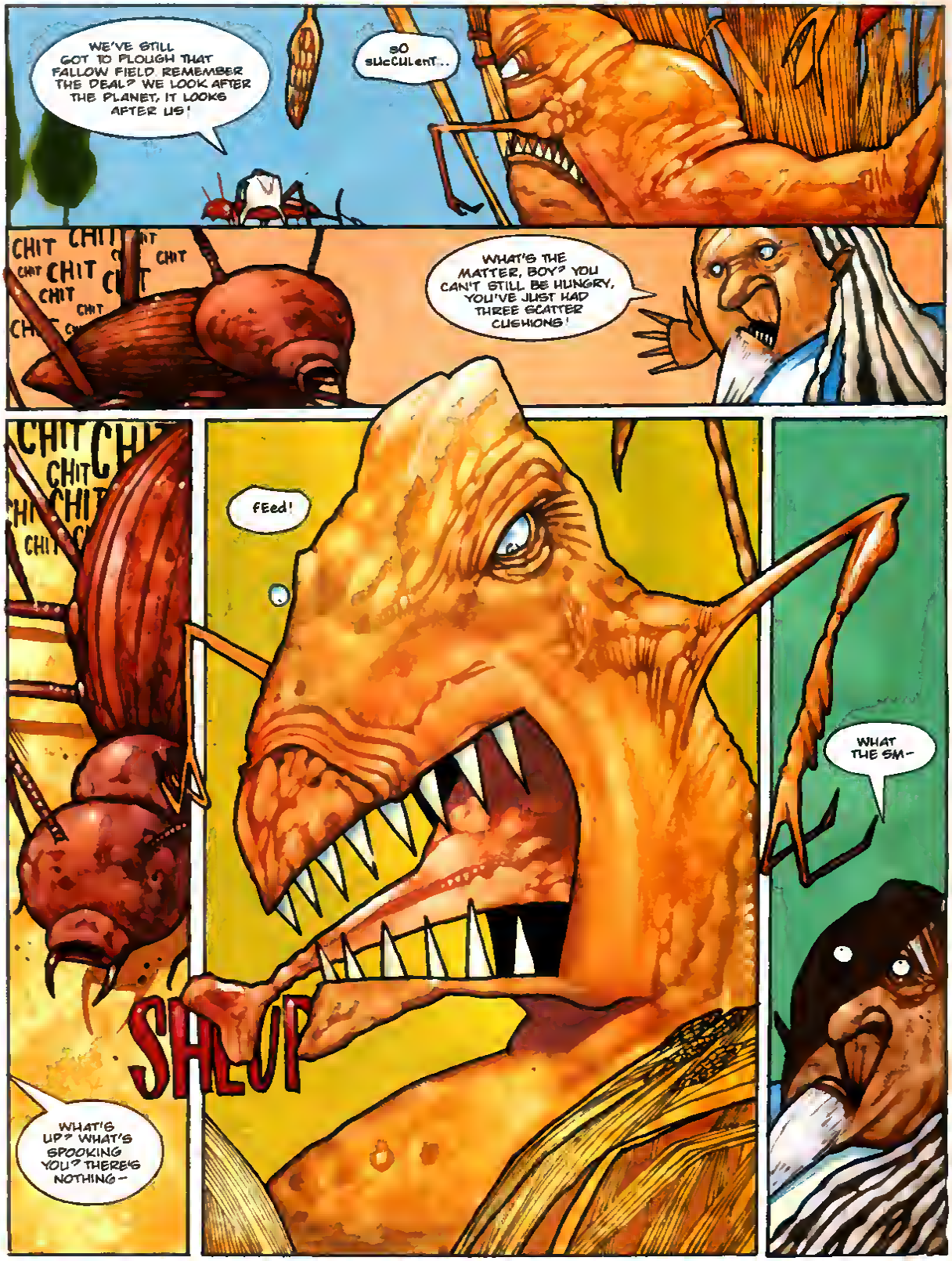
"I try not to think about the fact that everyone watches my work; it's not like being a plumber or something like that - a plumber doesn't have a thousand people going, 'Oh yeah, he really put that screw in nicely,' and he doesn't get bad reviews for his plumbing. I find the concept of being famous very difficult to handle, though I think I'm becoming a lot more used to it now, I suppose now that I've stopped drinking. I stopped drinking on June 5th, I just stopped enjoying it. That's why I've lost so much weight, I've lost about two and a half stones since Red Dwarf VI. That's been good for me, it's calmed me down a bit and kind of got me more centred. You drink on success and you drink on failure, you drink on everything and I was drinking even when I didn't want to drink. People come up to you and say 'I love what you do, can I buy you a drink?' and they get really upset if you say no, but if you say 'I don't drink', then you're sorted. Plus I'm getting older, I'm 29. I'm in that 'year-in-waiting' when people think you're lying anyway, that you're really 30. And I've got a five year-old son now who stays with me at weekends. I'm just trying to enjoy my life, I'm trying to fit work around my life now, rather than fitting my life around my work. I guess I'm growing up at last!"

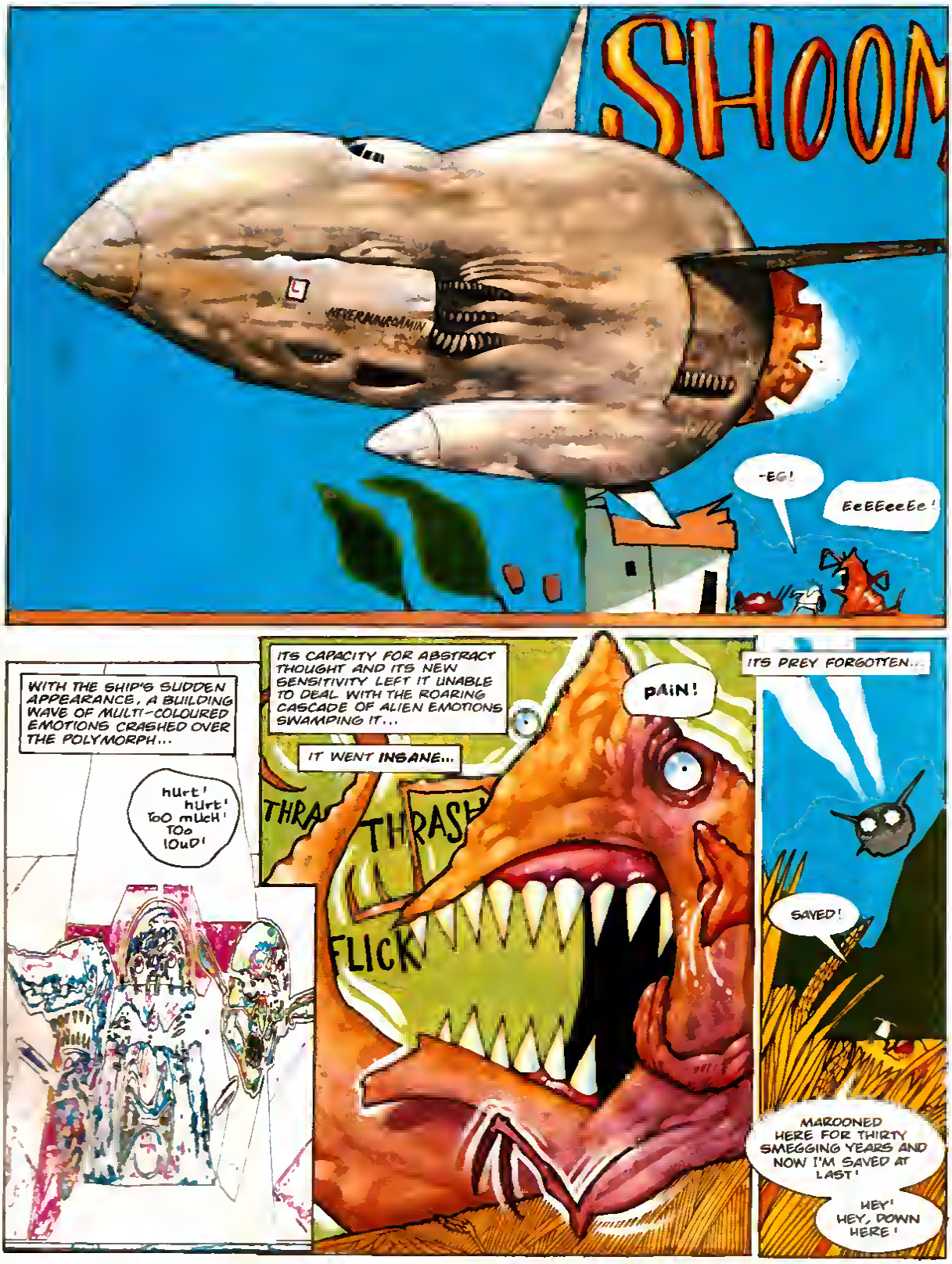
MIKE VAUGHAN

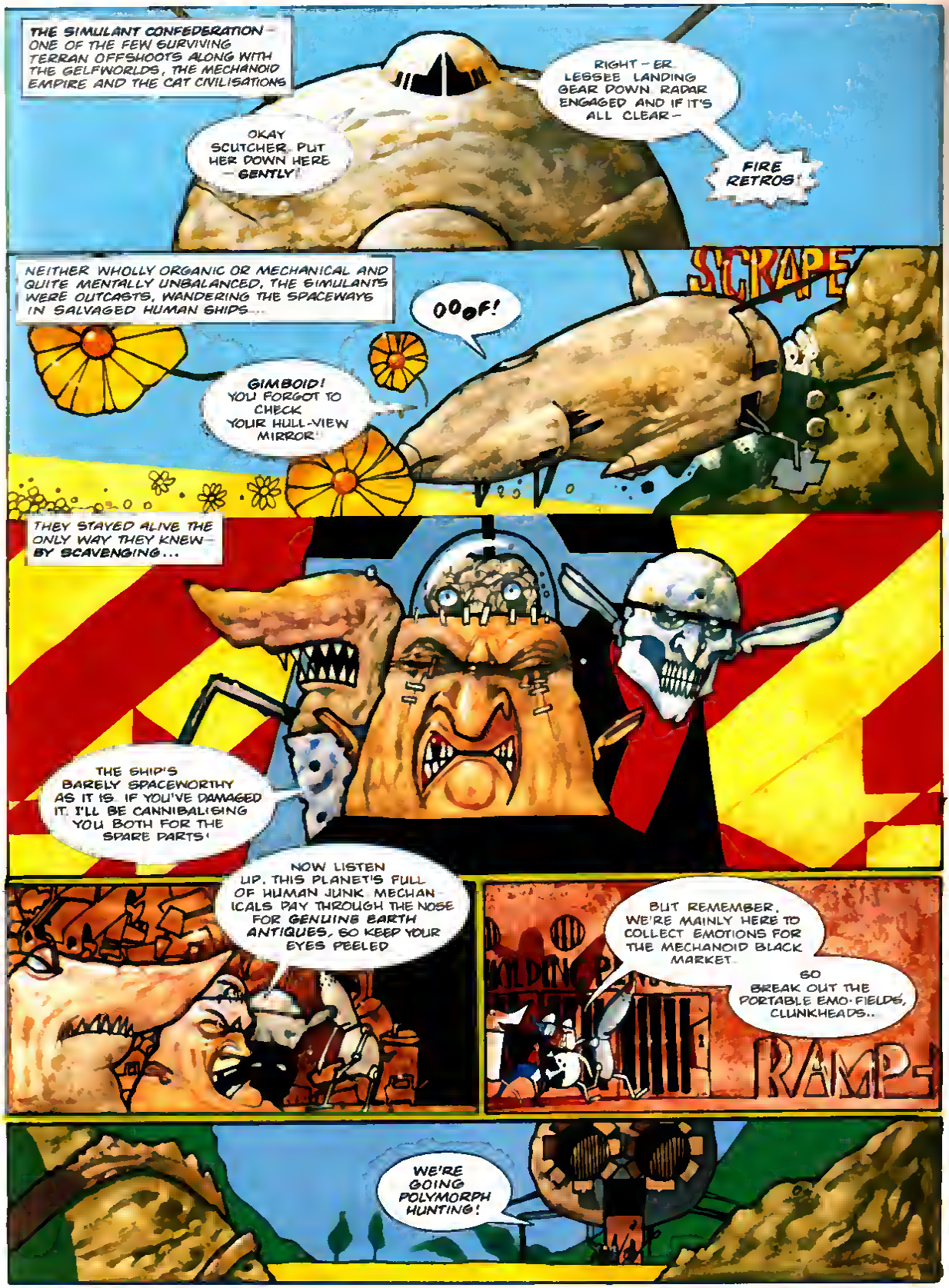
H
RED DWARF
Colouring

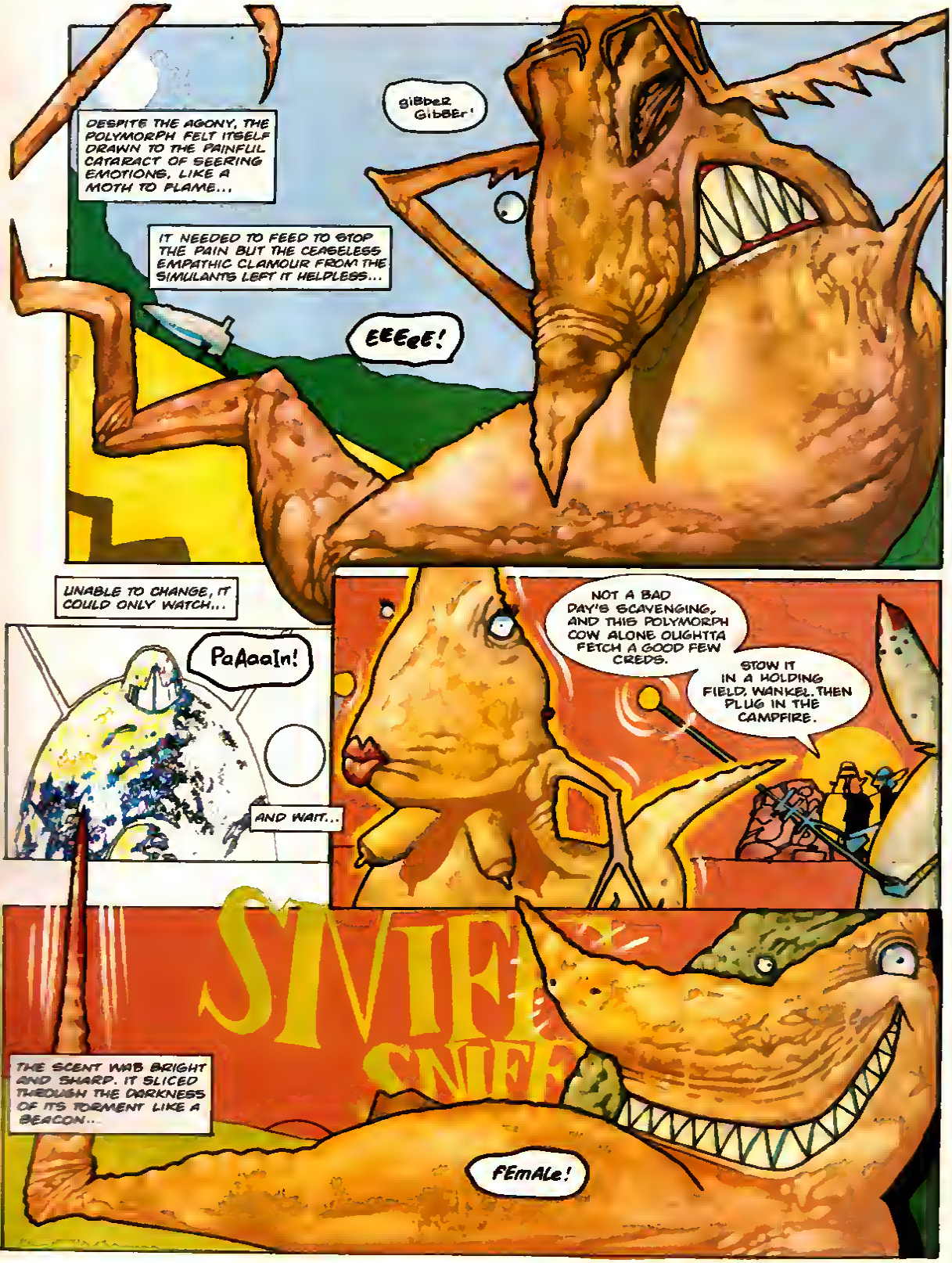


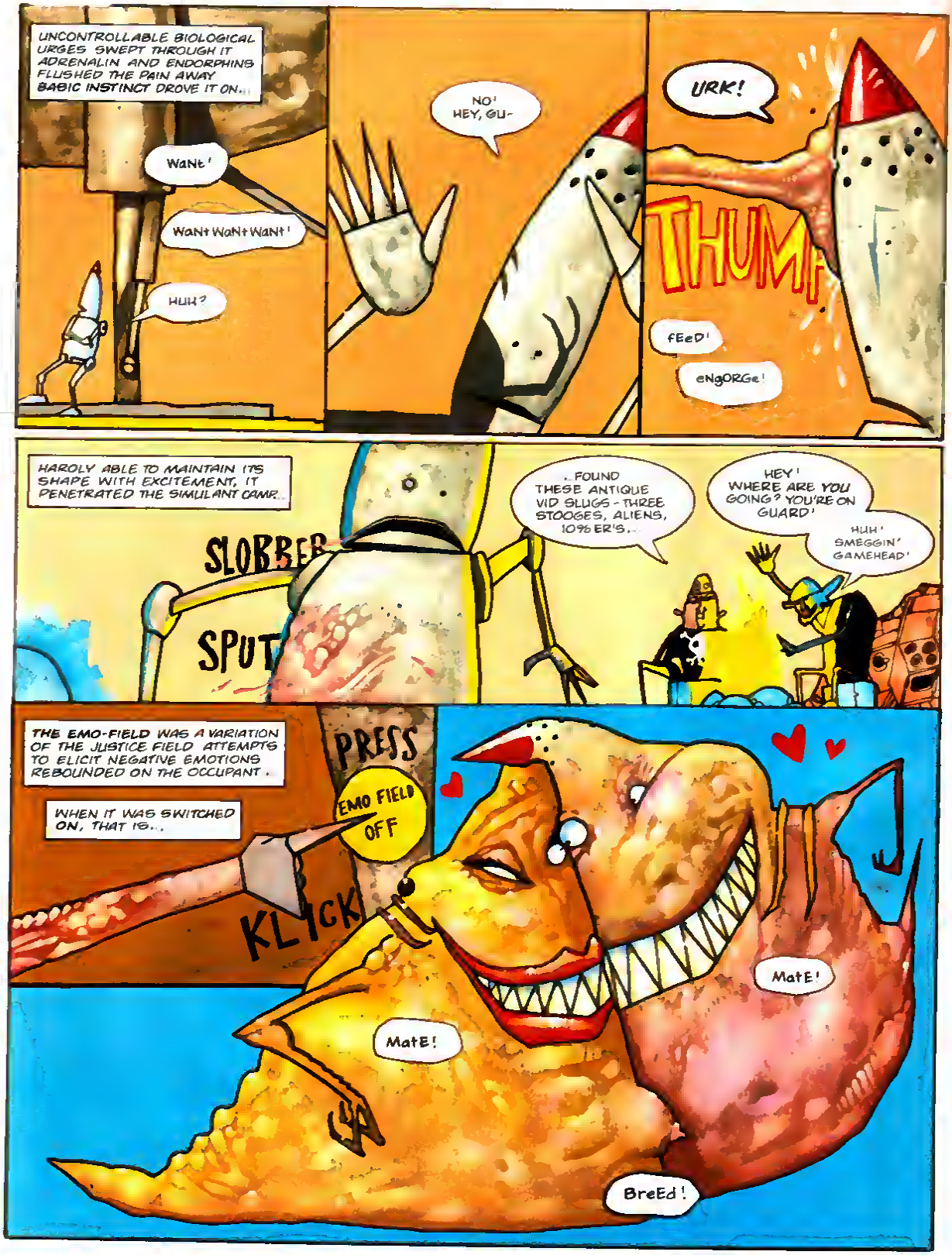
SCRIPT Pat KELLEHER and James HILL ART David LYTTLETON LETTERS Elitta FELL


WE'VE STILL GOT TO PLOUGH THAT FALLOW FIELD REMEMBER THE DEAL? WE LOOK AFTER THE PLANET, IT LOOKS AFTER US!
SO SUCCULENT...
CHIT CHIT CHIT CHIT CHIT CHIT CHIT CHIT
WHAT'S THE MATTER, BOY? YOU CAN'T STILL BE HUNGRY, YOU'VE JUST HAD THREE SCATTER CUSHIONS!
FEED!
SHLUP
WHAT'S UP? WHAT'S SPOOKING YOU? THERE'S NOTHING–
WHAT THE SM–


SHOOM
-EG!
EeEEeeEe!
WITH THE SHIP'S SUDDEN APPEARANCE, A BUILDING WAVE OF MULTI-COLOURED EMOTIONS CRASHED OVER THE POLYMORPH...
hURt! hURt! TOO mUCH! TOO lOUD!
ITS CAPACITY FOR ABSTRACT THOUGHT AND ITS NEW SENSITIVITY LEFT IT UNABLE TO DEAL WITH THE ROARING CASCADE OF ALIEN EMOTIONS SWAMPING IT...
IT WENT INSANE...
THRA
THRASH
FLICK
PAIN!
ITS PREY FORGOTTEN...
SAVED!
MAROONED HERE FOR THIRTY SMEGGING YEARS AND NOW I'M SAVED AT LAST!
HEY! HEY, DOWN HERE!


THE SIMULANT CONFEDERATION – ONE OF THE FEW SURVIVING TERRAN OFFSHOOTS ALONG WITH THE GELFWORLDS, THE MECHANOID EMPIRE AND THE CAT CIVILISATIONS
OKAY SCUTCHER. PUT HER DOWN HERE – GENTLY!
RIGHT – ER. LEGSEE LANDING GEAR DOWN RADAR ENGAGED AND IF IT'S ALL CLEAR –
FIRE RETROS!
NEITHER WHOLLY ORGANIC OR MECHANICAL AND QUITE MENTALLY UNBALANCED, THE SIMULANTS WERE OUTCASTS, WANDERING THE SPACEWAYS IN SALVAGED HUMAN SHIPS...
OOOF!
GIMBOID! YOU FORGOT TO CHECK YOUR HULL-VIEW MIRROR!
SCRAPE
THEY STAYED ALIVE THE ONLY WAY THEY KNEW – BY SCAVENGING...
THE SHIP'S BARELY SPACEWORTHY AS IT IS. IF YOU'VE DAMAGED IT, I'LL BE CANNIBALISING YOU BOTH FOR THE SPARE PARTS!
NOW LISTEN UP. THIS PLANET'S FULL OF HUMAN JUNK. MECHANICALS PAY THROUGH THE NOSE FOR GENUINE EARTH ANTIQUES, SO KEEP YOUR EYES PEELED
BUT REMEMBER, WE'RE MAINLY HERE TO COLLECT EMOTIONS FOR THE MECHANOID BLACK MARKET.
SO BREAK OUT THE PORTABLE EMO-FIELDS, CLUNKHEADS..
RAMP
WE'RE GOING POLYMORPH HUNTING!


DESPITE THE AGONY, THE POLYMORPH FELT ITSELF DRAWN TO THE PAINFUL CATARACT OF SEERING EMOTIONS, LIKE A MOTH TO FLAME...
GIBBER GIBBER!
IT NEEDED TO FEED TO STOP THE PAIN BUT THE CEASELESS EMPATHIC CLAMOUR FROM THE SIMULANTS LEFT IT HELPLESS...
EEEEE!
UNABLE TO CHANGE, IT COULD ONLY WATCH...
PAAAIN!
AND WAIT...
NOT A BAD DAY'S SCAVENGING, AND THIS POLYMORPH COW ALONE OUGHTTA FETCH A GOOD FEW CREDS.
STOW IT IN A HOLDING FIELD, WANKEL. THEN PLUG IN THE CAMPFIRE.
SNIFF SNIFF
THE SCENT WAS BRIGHT AND SHARP. IT SLICED THROUGH THE DARKNESS OF ITS TORMENT LIKE A BEACON...
FEMALE!



PART TWO IS ON PAGE 53...

A DAY WITH DANNY JOHN-JULES

PM

We met up with Danny again as he passed through Fulham - although for reasons explained last issue, we first had to spend twenty minutes throwing ourselves in front of every black jeep that drove past Parsons Green. Fortunately, Danny's own car is particularly distinctive, not least because of its registration - A1 DJJI Danny had spent the last hour or so in the gym, where he had done a few stretches, a fifteen minute run and a session in the steam bath.

"I do that once a week at least," he told us, "and if I was out of work, say for a long time, I'd be doing dance classes and stuff. Partly it's to keep trim, partly it's because you never know when it's going to come in handy. For instance, if they were auditioning for a stage version of 'Strictly Ballroom' or something like that." Then it was back to business and next on the agenda was a previously arranged meeting at the offices of Essential Music. On the way there we discussed the American Red Dwarf pilot, of which Danny got his first glimpse at the 'Trek Dwarf' last March. He was obviously none too impressed.

"They don't know the show, it's as simple as that. I mean, Lister wasn't Lister at all. He was a hero who enjoyed being a hero, whereas our Lister never wanted to be a hero, he just wanted to get back to his farm on Fiji. They don't know the show and they don't know how to put it over - and, obviously, they're not going to listen to Rob [Grant] and Doug [Naylor]." As far as Danny's concerned, though, there are no 'sour grapes' about the casting. "Obviously, for Rob and Doug, they're in a situation where someone says 'here's a sack full of money' and do you say 'bollocks to that, I'm not taking that sack full of money, I'm going to look after our British actors here?' It would take someone really right on to do that, so I don't blame them because I don't know anyone who would have done that." On the casting of Robert Llewellyn, Danny added, "If I'd have been the American guy, I'd have surely brought Robert over - they had trouble enough casting the normal people, what the hell would they have done trying to get Robert sorted out?!" Even so, Danny didn't think much of the American Kryten. "I didn't like his costume, they had tight leggings on him and he didn't look the same. I thought I would like the mask - because for him it was more comfortable - but looking at it, I can see why Rob and Doug don't like it. I mean, I look at a British tape of Red Dwarf and watch stuff that I know and I've seen, and I'll be laughing at Robert Llewellyn as Kryten. Even in the studio, I look at that face and I laugh, I still up to today think it's incredible."

Initially, Danny was quite pleased to find that the role of the Cat had gone to one of his all-time heroes, Hinton Battle. "I've got loads of Hinton Battle videos!" he enthused. "From a song and dance man's point of view, if there's anyone that I could relate to alive right now - anyone that I could say 'I respect that guy as a singer/dancer/actor' - there's only one name that you could bring up. This guy's got three Tony Awards - one for best actor in a musical, two for best supporting actor - so you're dealing with a guy who's a Broadway star in the biggest sense of the words. But then seeing him in that, you can't really put the two people together.

"I mean, I was happy that he was going to play the Cat, I thought great, perfect! Who else to do it? It was a boost for me really, the fact that he was going to play the part that I created, or put into action. And then having to watch it and think 'God, I wish it was better than this...'

©BBC

Danny as the Cat, dressed up for a night on the Milky Way!

because they don't know the show. I mean, to put that. " Words failed Danny at this point, as he considered the way in which the Cat had been shorn of all his usual mannerisms. "I must be a pretty damn bad bloody actor if they considered that was what the Cat should be!" And in the short promo that followed the pilot the character was different again; Hinton Battle had been replaced by Terry Farrell as a female version of the Cat. Danny could only describe the promo as "a load of rubbish!"

Another bone of contention sparked off by the US promo was its use of clips from the British series. "It's a liberty!" remarked Danny. "It's like saying 'We don't want your work, we don't you as an actor to come and play this part, but we will use you to sell the product.' You couldn't do that to an American actor, there'd be blue murder! But that's the way it goes in America. The politics in the film industry are worse than real-life politics. It's still 'We are America, we know the best way to do it, you don't know what you're doing.' And that is just not the case! The money they spent making the pilot, they could have bought the show for. But you know how it is with the American ego. They don't buy hits, they make hits! The producer wants to say, 'That's my production,' that's what it's all about. I could put the first series of Red dwarf up against the that pilot, I could put up the very first show, when we didn't even know what we were doing. It could have been a lot better. No, not could have been - it should have been better!"

PHOTO JANE KILLICK

It was around this time in our discussion that we finally located our position in the London A to Z. Fortunately, a slight adjustment of our bearing (well okay then, a complete 180 degree turn of the car) was all that was needed to set us off in the right direction. As we did, Danny played us the backing track for his latest single-in-progress. Not just an accomplished musician, he seems to be a talented impressionist too, treating us to his own rendition of each of the Red Dwarf cast singing 'Bohemian Rhapsody', á lá the Comic Relief video. So if Laughing Stock Productions should find Chris Barrie unavailable to record the audio version of Grant Naylor's second Red Dwarf novel, Better Than Life, then Danny could well be the man to voice it! And he has yet more strings to his bow:

"I honestly don't think Duane Dibbley could be over-used in Red Dwarf."

"I'm writing something as well. It's a funny drama, set in the theatre world. It was intended for TV originally, my first idea was for TV, and then this radio producer really liked it, so I wrote it with that in mind. It was very hard to write for radio, it really makes you think, but then as it was coming out I thought, 'God, this could be done on anything - film, radio or TV.' So I'm still writing that, I keep getting more and more ideas."

At last, we arrived at the South London home of Essential Music, where Maid Marian maestros Nick and David wanted Danny to run through his songs for the new series. These are all recorded before filming of the show begins and the guys were in the process of putting music to the words of scribe Tony Robinson. The purpose of Danny's visit was to ensure that none of the songs strayed out of his vocal range. Apparently they didn't, although one particular number - a Lionel Richie type song entitled 'People Party' - proved a little difficult. Nick and David promised to send along a copy, complete with guide vocal, so that Danny could get in some practice. As we returned to the car then, we brought up our final subject - the highlight of Series S and quite possibly of Series 6 too.

"Mayhem!" exclaimed Danny with satisfaction at the return of Duane Dibbley. "They were laughing even before they saw his face. He comes up from behind the table and at first all you see is his haircut. Then he stops! So they haven't even seen his face and the audience is on the floor. Oh, and it just went on and on and on, this laugh when Duane Dibbley appeared." Danny was particularly pleased, as the whole sequence was pre-filmed for the studio audience. "It's hard to get laughs on pre-recorded stuff, because you haven't got the audience there to know when they're going to laugh." In this case, Danny seems to have judged it just about right. "I knew that the audience in there would know who Duane Dibbley was anyway, so it was enough to just show them the hairstyle. They knew what was coming!"

Danny admitted that he finds Duane Dibbley good fun to play. Even the false teeth are easy to work with. They're really well made actually. I did have them adjusted from last year, my jaw must have changed shape, because they didn't feel the same; they didn't feel right. I had to go back to the dentist and they had to adjust them." So he was glad that the character was written back in? "Yeah, I think it was a good move on their [Rob Grant and Doug Naylor's] part really. But Duane Dibbley wasn't certain to come back in Red Dwarf VI until four weeks in, when they actually wrote that episode - because it didn't look right, people would think 'Oh look, they've just brought back Duane Dibbley because he did well last year,' you know what I mean? And you don't want that, you don't want it to look like an American show: 'Here comes the guest star for the week (wild applause), okay let's get on with the acting.' If it becomes like that you're going to lose the cult status or whatever you want to call it. It was natural the way it happened, and it was funny because the first time you see him he's in the Cat's clothes and he's saying 'God, I've gotta get out of these things!'"

Finally, we asked if Danny thought Duane would - or should - make a third appearance, or whether his potential has now been exhausted? "I honestly don't think Duane Dibbley could be over-used in Red Dwarf," he answered with a grin, "as long as the writers don't just write stuff for him for the sake of it. It'd be like bringing out a new car, winning 'Car of the Year' and then stopping production. I mean, it doesn't mean the rest of the models are no good, it just means you've got another enhancement on your overall product. So Duane Dibbley being successful is a boost for Red Dwarf as a whole, not necessarily for any individual."

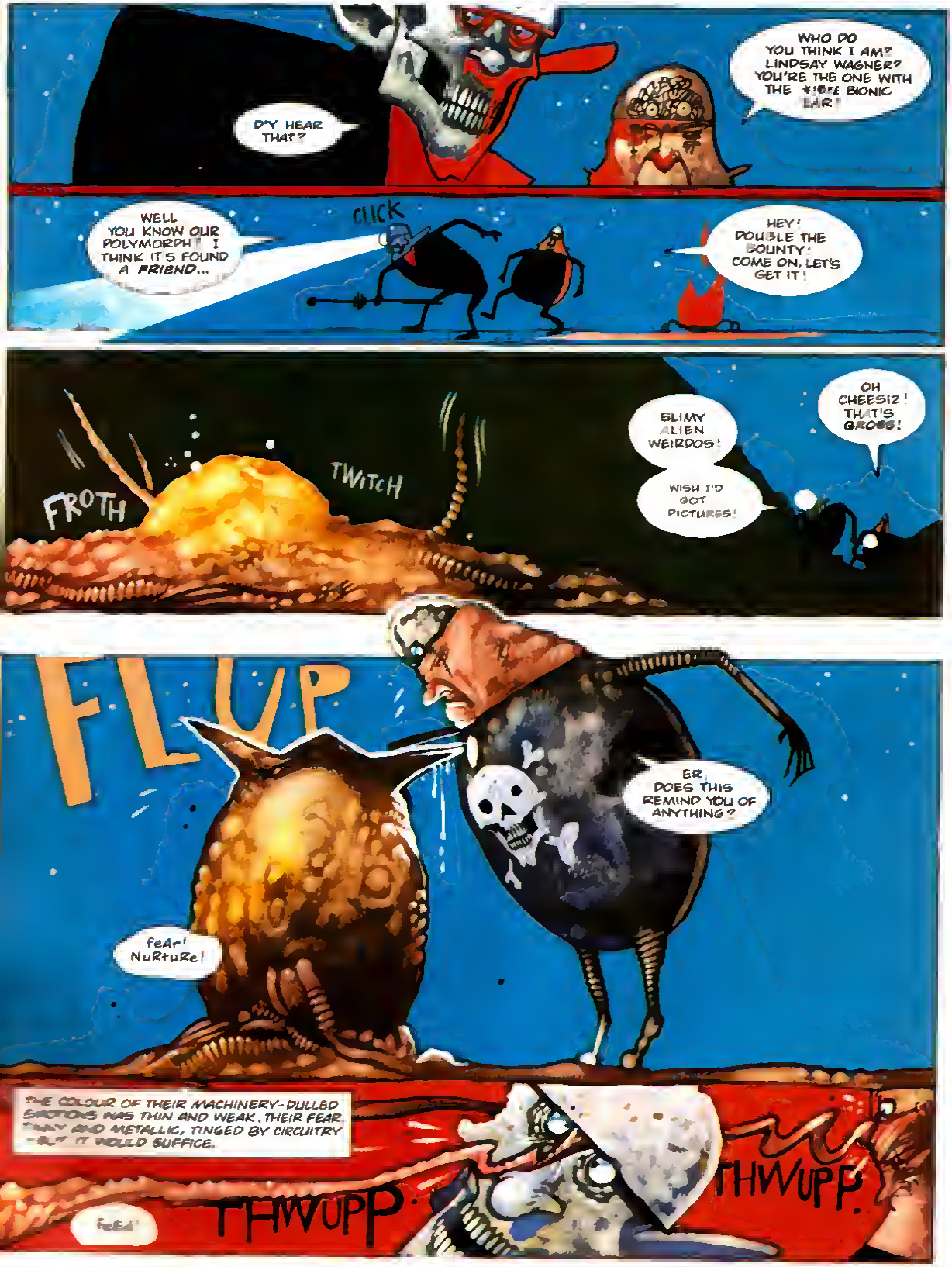
Evening was approaching, but Danny's work wasn't over yet. His next port of call was to be the studio of a friend of his, the manager of both Don-E (who laid down the backing track we heard before) and now of Danny himself. It was time to sort out the lead vocals.

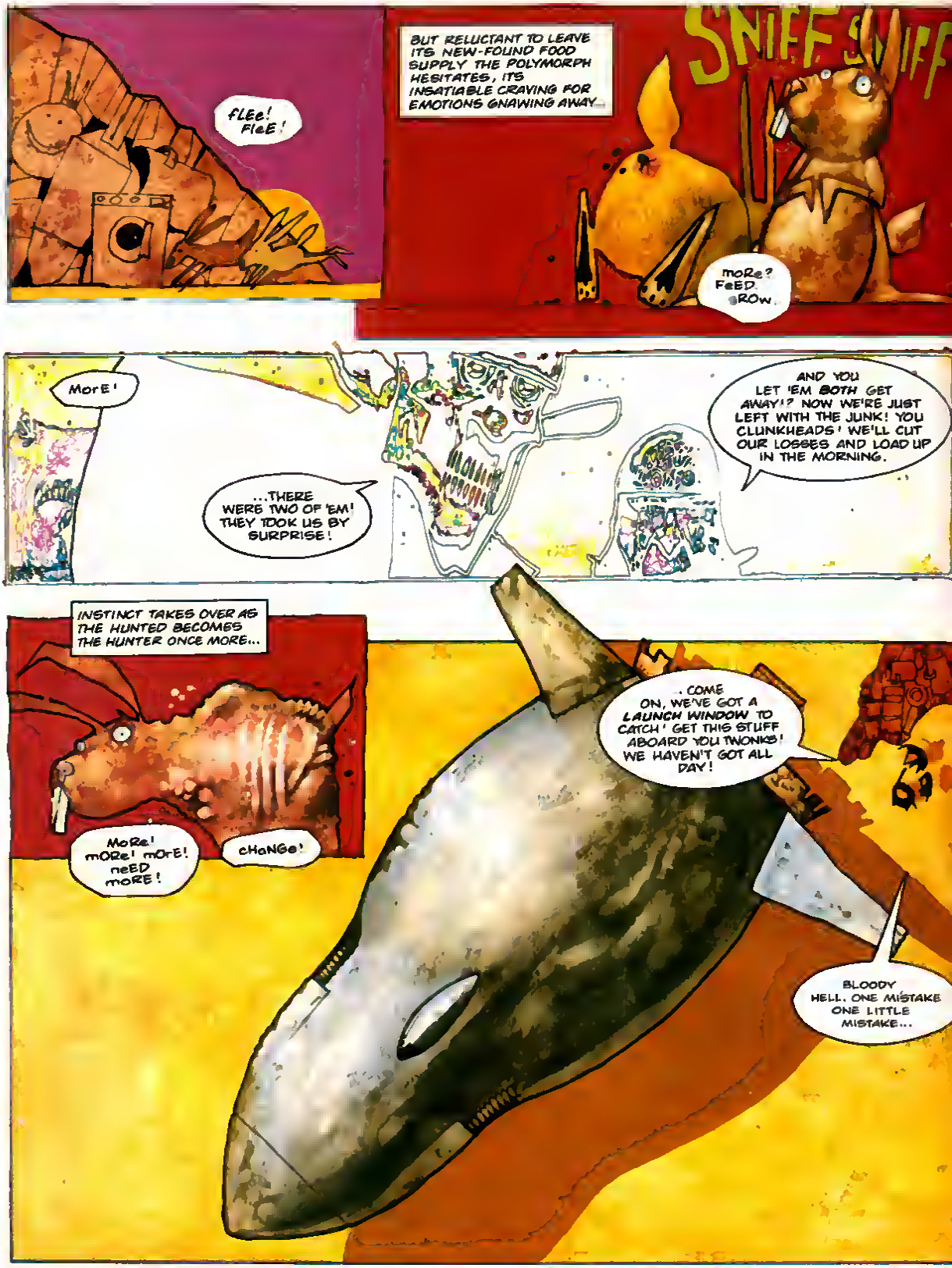
For us, it was high time we left Danny to enjoy the rest of his day in peace. We'd like to end by extending our warmest appreciation to Danny for the considerable time he gave up in the preparation of this article. To quote a certain Mr Rimmer: "What a guy!"

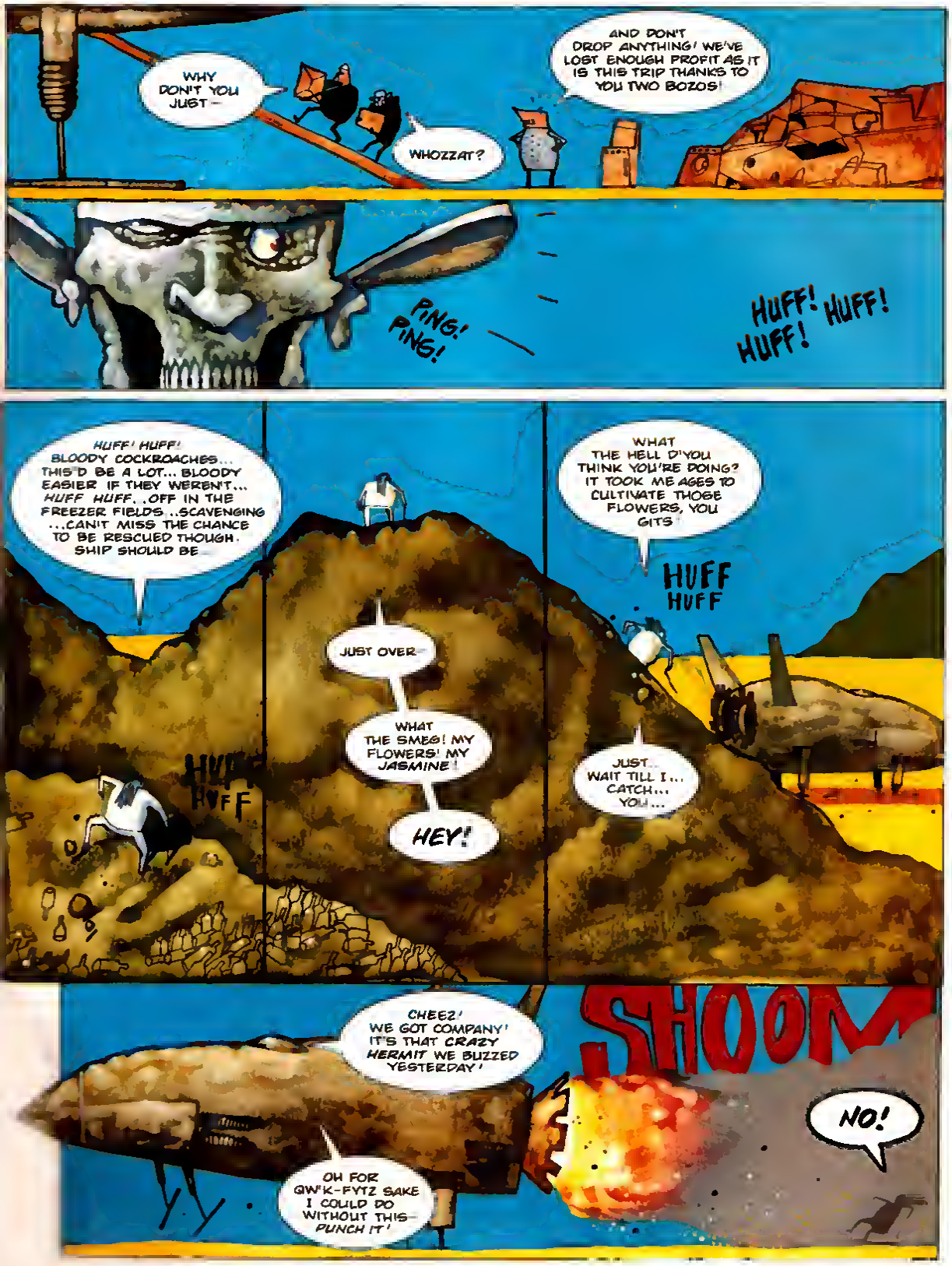
STEVE LYONS AND CHRIS HOWARTH

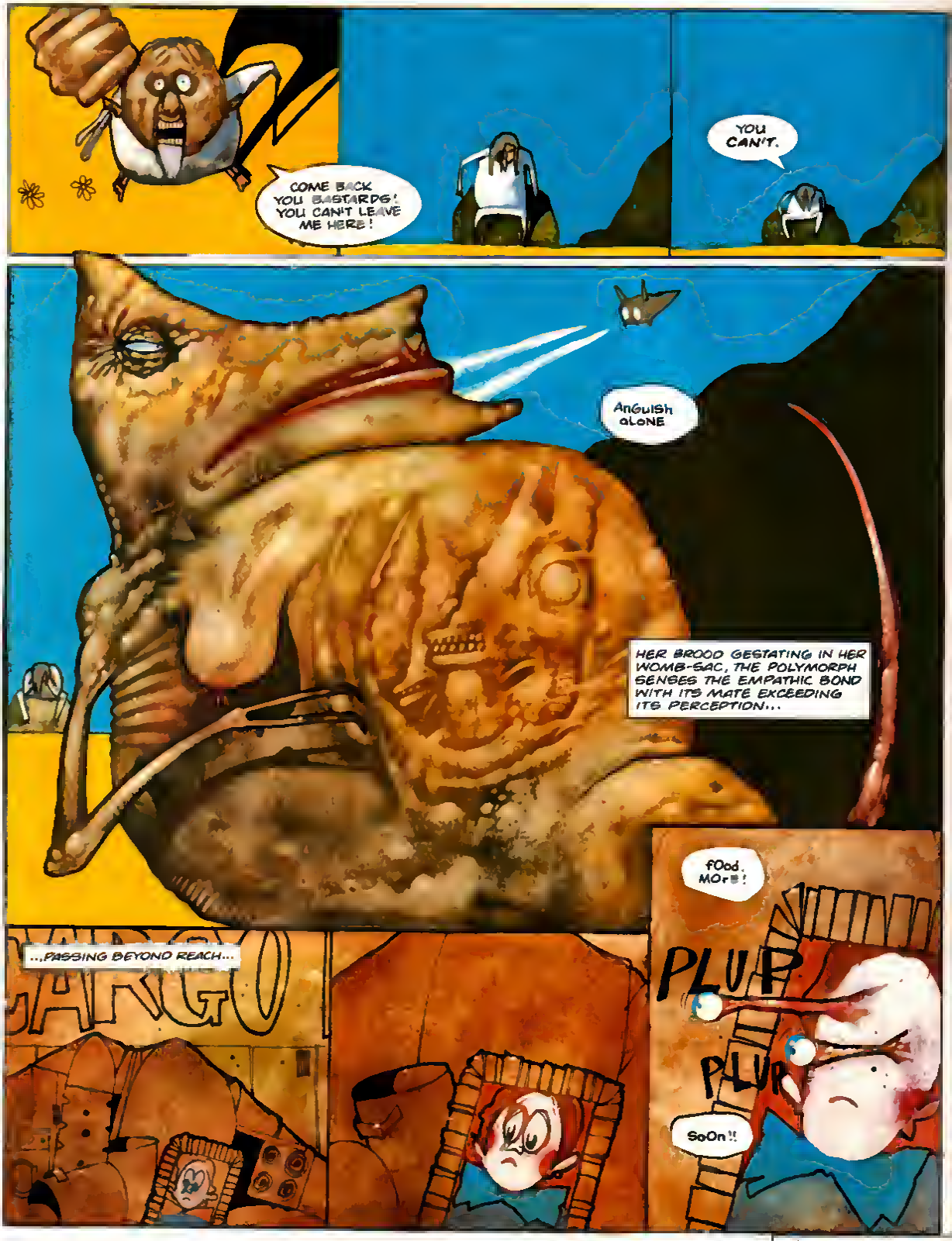
SIMULANTS - MENTALLY UNBALANCED CYBORG SCAVENGERS - HAVE COME TO GARBAGE WORLD IN SEARCH OF ANCIENT EARTH ANTIQUES...
NOT TO MENTION POLYMORPHS, WHOSE EMOTIONS WERE A SOUGHT AFTER COMMODITY ON THE MECHANOID BLACK MARKET
...I FOUND A BATCH OF GENUINE 20th CENTURY LASER DISCS...
THAT FEMORPH WE BROUGHT IN SEEMED A LITTLE SKITTISH; YOU DON'T THINK...
BUT THEY WERE SOUGHT AFTER BY OTHER POLYMORPHS, TOO...
WANT!
NEED!
ACHE!
The Aftering
PART TWO

THE PAIN AND MADNESS OF THE AFTERING COULD ONLY BE ASSUAGED BY MATING—
AN EVOLUTIONARY QUIRK TO ENSURE PERPETUATION OF THE SPECIES...
BEAN
UNFORTUNATELY, BEING MUTATED METAMORPHS, THEIR MATING RITUAL WAS SOMEWHAT— BIZARRE
COCK-A-DOODLE FLAKES
THEY HAD TO BE IN SYNC. THEY HAD TO MATCH. BLACK AND WHITE. YIN AND YANG...
POT O'SICK
DRIP
SPLUT
CLUNK
CLICK
MALE AND FEMALE...
BLUP
BLUP
BLUP


D'Y HEAR THAT?
WHO DO YOU THINK I AM? LINDSAY WAGNER? YOU'RE THE ONE WITH THE *!@*£ BIONIC EAR!
WELL YOU KNOW OUR POLYMORPH! I THINK IT'S FOUND A FRIEND...
CLICK
HEY! DOUBLE THE BOUNTY! COME ON, LET'S GET IT!
FROTH
TWITCH
SLIMY ALIEN WEIRDOS!
WISH I'D GOT PICTURES!
OH CHEESIZ! THAT'S GROSS!
FLUP
ER, DOES THIS REMIND YOU OF ANYTHING?
fEAr! NURtURe!
THE COLOUR OF THEIR MACHINERY-DULLED EMOTIONS WAS THIN AND WEAK. THEIR FEAR, THIN AND METALLIC, TINGED BY CIRCUITRY —BUT IT WOULD SUFFICE.
THWUPP
THWUPP
feEd!


FLEE! FLEE!
BUT RELUCTANT TO LEAVE ITS NEW-FOUND FOOD SUPPLY THE POLYMORPH HESITATES, ITS INSATIABLE CRAVING FOR EMOTIONS GNAWING AWAY...
SNIFF SNIFF
MORE? FEED. ROW.
MORE!
...THERE WERE TWO OF 'EM! THEY TOOK US BY SURPRISE!
AND YOU LET 'EM BOTH GET AWAY!? NOW WE'RE JUST LEFT WITH THE JUNK! YOU CLUNKHEADS! WE'LL CUT OUR LOSSES AND LOAD UP IN THE MORNING.
INSTINCT TAKES OVER AS THE HUNTED BECOMES THE HUNTER ONCE MORE...
MORE! MORE! MORE! NEED MORE!
CHANGE!
...COME ON, WE'VE GOT A LAUNCH WINDOW TO CATCH! GET THIS STUFF ABOARD YOU TWONKS! WE HAVEN'T GOT ALL DAY!
BLOODY HELL. ONE MISTAKE ONE LITTLE MISTAKE...


WHY DON'T YOU JUST—
WHOZZAT?
AND DON'T DROP ANYTHING! WE'VE LOST ENOUGH PROFIT AS IT IS THIS TRIP THANKS TO YOU TWO BOZOS!
PING! PING!
HUFF! HUFF! HUFF!
HUFF! HUFF! BLOODY COCKROACHES... THIS'D BE A LOT... BLOODY EASIER IF THEY WEREN'T... HUFF HUFF...OFF IN THE FREEZER FIELDS...SCAVENGING ...CAN'T MISS THE CHANCE TO BE RESCUED THOUGH. SHIP SHOULD BE...
HUFF HUFF
JUST OVER...
WHAT THE SMEG! MY FLOWERS! MY JASMINE!
HEY!
WHAT THE HELL D'YOU THINK YOU'RE DOING? IT TOOK ME AGES TO CULTIVATE THOSE FLOWERS, YOU GITS!
HUFF HUFF
JUST... WAIT TILL I... CATCH... YOU...
CHEEZ! WE GOT COMPANY! IT'S THAT CRAZY HERMIT WE BUZZED YESTERDAY!
OH FOR QW'K-FYTZ SAKE I COULD DO WITHOUT THIS— PUNCH IT!
SHOOM
NO!



TO BE CONTINUED?

THE RED DWARF NOTICEBOARD

Your essential guide to all the best smegware around!

CLOTHING
There are over 25 styles and designs of best-selling Red Dwarf T-shirts and polo shirts, as well as baseball caps, ski hats, Melton and leather sleeved jackets and surf jams.

You can find them on sale at C&A stores, Milletts, John Cheatle, Virgin Megastores, Our Price and HMV stores nationwide, plus at Forbidden Planet and other sci-fi and independent outlets. They are also available by mail order from:
Distribution Network
PO Box 10
London
SW19 3TW
Telephone: 081-540 5545

GREETING CARDS
A wide range of greeting cards for all occasions are on sale through WH Smith, Boots, John Menzies, Clinton Cards, Hallmark and to students through the NUS, as well as other independent outlets and Distribution Network's Mail Order Service.

POSTERS
Red Dwarf posters (sized 27" x 39") are distributed by Scandecor International and are available in all regular poster outlets including Woolworths, Athena, Asda, Menzies and Forbidden Planet, and also from Distribution Network's Mail Order Service.

NOVELS
'Infinity Welcomes Careful Drivers' and its sequel 'Better Than Life' are both by Grant Naylor and are published by Penguin. They are available in all major book outlets, as is the 'Red Dwarf Omnibus', which is one giant volume comprising the two novels and the original TV pilot script.
A third novel, 'The Last Human', is due out from Penguin sometime in 1994.

OTHER BOOKS
'Primordial Soup' - a collection of selected TV scripts (Penguin)
'The Official Red Dwarf Companion' - a picture-packed look at the programme (Titan)
'The Red Dwarf Programme Guide' - thousands of things about Red Dwarf you never knew you never knew (Virgin)
'The Making of Red Dwarf' - behind-the-scenes on Red Dwarf VI (Penguin - scheduled for Spring 1994)
'The Man Behind The Mask' - Robert Llewellyn's 'inside' story about life inside a rubber latex mask! (Penguin - scheduled for Spring 1994)
All of these should be widely available in most major book outlets.

MODEL KITS
KRYTEN (30cm high, 6 part plastic model kit which may be posed prior to final assembly) and STARBUG (30cm long) are available in 700 toy and model shops across the UK, including the Beatties chain, as well as in sci-fi and comic shops nationwide. The kits are also available via mail order from:
Sevans Models
PO Box 34
Trowbridge
Wiltshire
BA14 BXY

AUDIO BOOKS
'Infinity Welcomes Careful Drivers' has been brilliantly narrated by Chris 'Rimmer' Barrie and the audio book is on sale through book shops, record shops and garage forecourts across the UK. It is available in a double cassette (abridged) version and a six cassette (unabridged) set, and 'Better Than Life' is coming soon. For more details write to:
Laughing Stock Productions
PO Box 408
London
SW11 6JJ

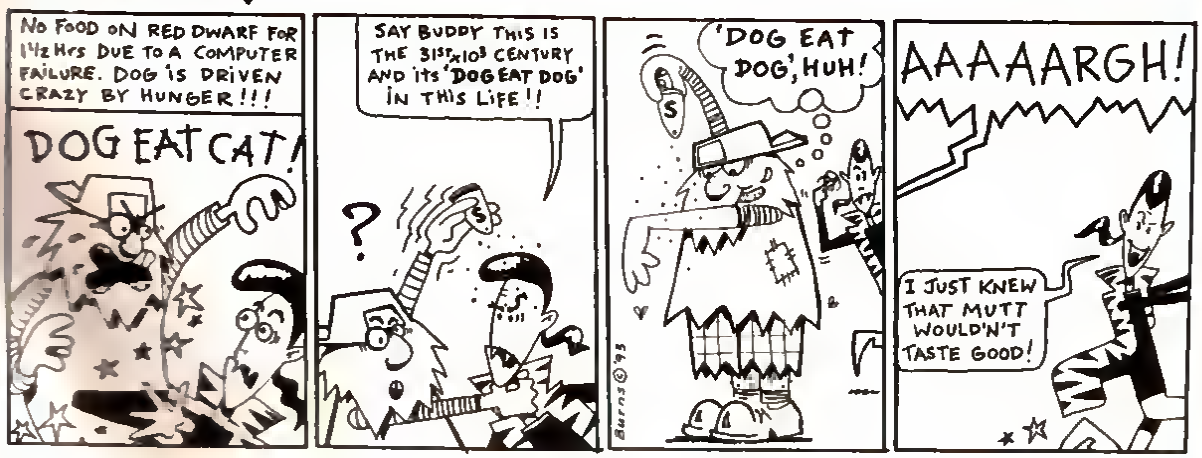
VIDEOS
Series 1, 2, 3 and 4 are all available on video; each series is out on two VHS tapes with three episodes per tape. They are on sale from Virgin Megastore, HMV, WH Smith, Woolworths and most other large video stockists. Red Dwarf Series 5 is due for release in Spring 1994.

OFFICIAL FAN CLUBS
Britain: *40 Pitford Road, Woodley, Reading, Berks RG5 4QF*
USA (East Coast): *1409 West 14 Mile, Madison Heights, Michigan 48071*
USA (West Coast): *PO Box 50552, Palo Alto, California 94303*
Australia: *PO Box 1044, Bundoora, Victoria 3083*
Ireland: *52 Granville Road, Dun Laoghaire, Co. Dublin*

AFFILIATED FAN CLUBS:
Germany: *Better Than Life z.Hd., Sylvia Prannga, Isolde-kurz-Str 145(36), Munster-Nienberge*
New Zealand: *Zed Shift, PO Box 10104, Wellington, New Zealand*

cat and dog

by Paul Burns



AGONY AUNT HOLLY

Lonely? Love-sick? Loveable-but-misunderstood? Unburden yourself to Auntie Holly.

To pass the time while the guys are away, I thought I would answer some more of your heartbreaking appeals for my advice. After all, with an IQ of 6000, I've got the same insight into human difficulties as 6000 Educational Psychologists.

Write in confidence to -
AGONY AUNT HOLLY
MINING SHIP REO DWARF
DEEP SPACE NINE POINT FIVE
AND LEFT HAND DOWN A BIT

LOAD: Counselling for beginners. Whrrr... ping! bleep, bleep... Right, *'ere we go.*

Dear Auntie Holly,
I dreamed that the Inquisitor visited me and judged me worthless, and told me I was to be expunged. I am terrified to step outside the house. I don't think I am any wickeder than anyone else, so I don't know why I have been chosen to be deleted. I mean, it's not as if I was a bank robber or mugged little old ladies. Any word of comfort or advice would be much appreciated.
Roy.

Dear Roy,
What makes you think you're safe inside the house?
Holly.

Dear Auntie Holly,
After twenty years of marriage my husband has left me and taken our teenage children, the dog and all the Red Dwarf videos. What shall I do?
Louise.

Dear Louise,
Buy more videos and put your feet up.
Holly

Dear Aunt Holly,
I have heard the saying that men don't make passes at girls who wear glasses. Is this true?
"Spex" (Name and address supplied.)

Dear Spex,
No, it isn't true. Though how you can see where you're going with a dumbler over each eye beats me.
Holly.

Dear Holly,
I'm so lonely. Do you ever get lonely?
Jim.

Dear Jim,
With a spaceship to navigate through the teeming galaxies of the universe? With countless strange mutated lifeforms to meet and learn to communicate with? With puzzles to solve and dangers to survive every week in the company of a moron, a hologram, a confused Mechanoid and a demented cat? Yes.
Holly.

Dear Auntie Holly,
You know the Skutters? And you know the way they like watching Westerns? Do you think watching too many videos does you any harm? I watch on average 15 videos a week and my mother says my brain is turning to mush. Is she right? Am I turning into a video addict? And if so, what is the answer?
Colin.

Dear Colin,
Yes.
Yes.
No.
Oh dear.
Yes, apparently.
Probably
Er... what was the question?
Holly.

Dear Auntie Holly,
You are a very advanced computer and I would like to ask you a question. How far did the Red Dwarf travel in six million years? And if it had kept on the same course for eternity would it have ended up back at earth? Is the universe circular or linear? Or as Professor Hawking thinks, is it more like a big wok?
Norman.

Dear Norman,
You can't catch me out like that. That's four questions.
Holly.

Dear Auntie Holly,
I am a college student.
Claire.

Dear Claire,
I am so sorry.
Holly.

Dear Auntie Holly,
My girlfriend treats me badly. She calls me "scumbucket" and "ratbag" and tells her girl friends everything we do on a date and they make cruel comments when they see me. I give her flowers and take her to expensive restaurants. I have never forgotten her birthday and I buy her little surprise gifts all the time. Last week she said, "I can't stand the sight of you, you putrid glob of puke." What am I doing wrong?
John.

Dear John,
Everything.
Holly.

Dear Auntie Holly,
My boyfriend is very mean. When we go out I always have to pay for everything, even though he has a well-paid job and his own flat. He's so mean he won't even buy a watch and keeps asking me the time. It's driving me nuts. What can I do?
Julie.

Dear Julie,
Next time you're in his flat and he asks you the time, say you'll have to check with the Speaking Clock. Then phone the Speaking Clock on Sigma Gamma Nine in the Constellation of Andromeda (check the Yellow Pages for the dialling code). The call should cost no more than $£500 a second (cheap rate).
Then leave the phone off the hook.
Holly.

Dear Auntie Holly,
There's too much doom and gloom around! People don't seem to know how to enjoy themselves anymore. They should get out more and commune with nature instead of moaning all the time.
Ryan.

Dear Ryan,
You been sniffing the aromatherapy oils again?
Holly.

Dear Auntie Holly,
What is the best cure for insomnia?
Joan.

Dear Joan,
Try a couple of politicians. Any flavour.
Holly.

Dear Auntie Holly,
My mum says I'm too young to go out with boys. But I'm not, am I? Please say I'm not so I can show her your letter.
Sandra.

Dear Aunt Holly,
I understand my daughter, Sandra, is going to write to you and ask you to say that she's old enough to go out with boys. Please don't.
Thank you.
Sandra's mum.

Dear Aunt Holly,
Sandra should be paying attention to her GCSEs and not even THINKING about boys.
Sandra's teacher

'Ere, what's going on?

Dear Auntie Holly,
Sandra and I meet behind the bike shed every Wednesday after Biology to compare notes.
Nigel.

Eh? Who's Nigel?

Dear Auntie Holly,
If that Nigel comes round our house again looking for Sandra he's going to get both barrels of a neuro-synaptic disintegrator up his nose.
Sandra's dad.

THAT Nigel.

WARNING... WARNING... AGGRESSION OVERLOAD IMMINENT.

ADVISE IMMEDIATE SHUT DOWN.

ESCAPE FROM COUNSELLING MODE. Whrrr... ping! bleep, bleep

AFTER YOU WITH THE AROMATHERAPY OIL, RYAN

Transcribed by Hilary Robinson

AFTER THE ROCKETPANTS FIASCO, THE PGIMOON'S VILLAGERS HAVE DECIDED TO TAKE MATTERS INTO THEIR OWN HANDS...

THIS WAY!

JANGLE!

YOUNG FLIBBLE 6

THERE HE IS!

PANT! PANT!

*@£%K PEASANTS! TURN AGAINST ME, WILL THEY? I'LL SHOW 'EM—

IF I CAN JUST MAKE IT TO MY TOWER—

SLAM! CLICK! CLUNK! RATTLE! SLAM! WEEE! JAM!

THERE! HEH! *THAT* OUGHT TO SLOW 'EM DOWN!

BATTER IT DOWN MEN, THERE'S NO WAY THAT *AVIAN PERVERT* IS GOING TO GET AWAY THIS TIME WE'VE GOT HIM TRAPPED!

WUNGH!

TRAPPED—
HEH HEH! NOT LIKELY. NOT WITH MY LITTLE POCKET ROCKET HERE!
5-4-3-2-1, BLAST OFF!
EAT AFTERBURNER, DWEEBS!
AIIEEE!
SHROOOM!
I WONDER WHY NOT?
PLASMA DRIVE. WARNING: DO NOT OPERATE IN PLANET ATMOSPHERE!
TALK ABOUT BURNING YOUR BRIDGES! HUR HUR!
SOB
LOOK OUT GALAXY—HERE COMES MR FLIBBLE!
OH, THAT'S WHY! IT GETS OFF A CHAIN REACTION THAT CAUSES THE ENTIRE OXYGEN CONTENT OF THE ATMOSPHERE TO COMBUST. OOPS
ROB
TO BE CONTINUED?

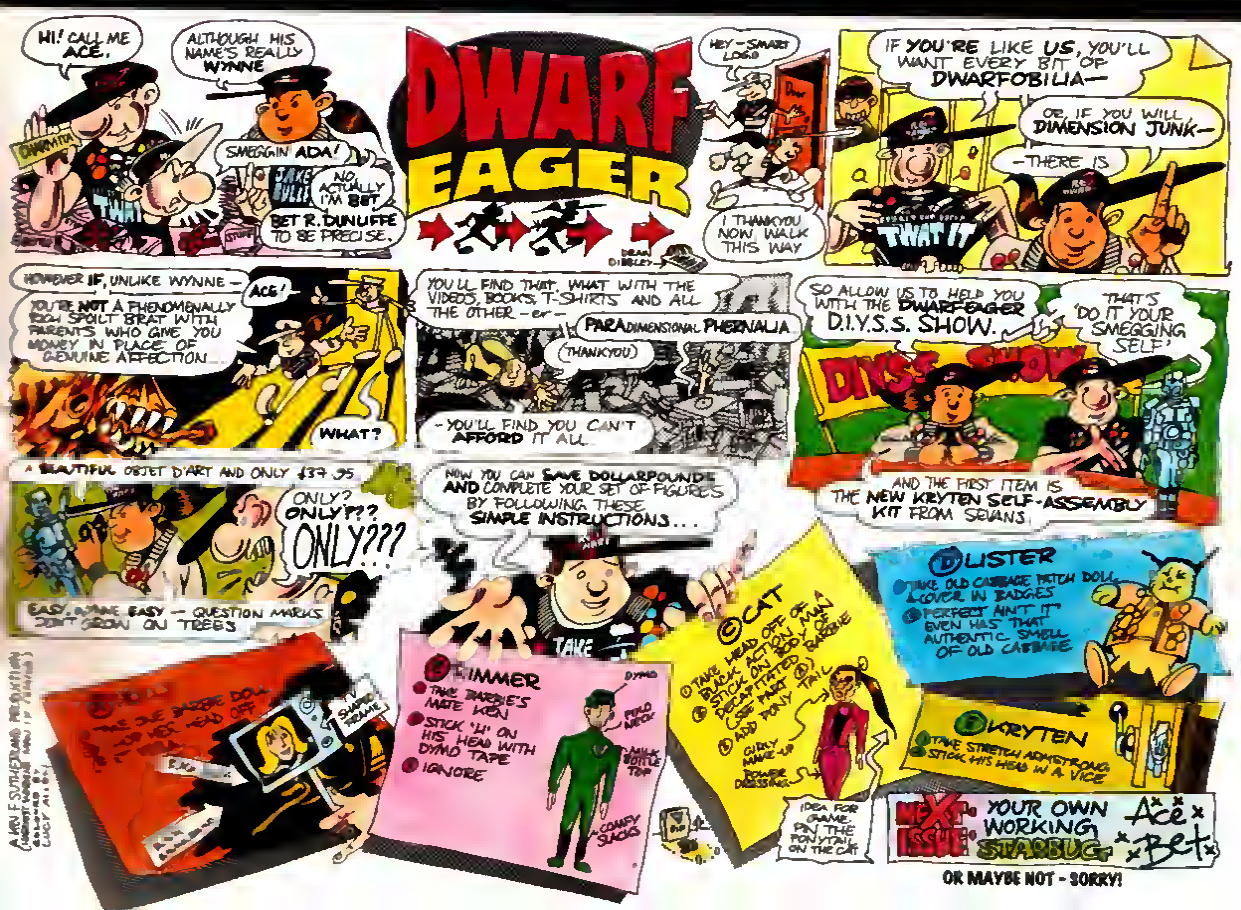
NEXT MONTH IN THE SMEG...

... well, nothing unfortunately.

However, the S.O.S (Save Our Smeg!) campaign is underway and if you would like to be among the first to know, should the Red Dwarf Smegazine be about to explode once more upon an unsuspecting Universe, then write to:

SAVE OUR SMEG!
Churchside
Park End
Bromley
Kent BR1 3PZ

Just send in your name address and an SAE and you will be notified of any Smegazineyy developments as they happen!



LYTTLETON
RED DWARF
MAGAZINE